Kine WEEKLY

AMERICAN FINANCE AND THE BRITISH INDUSTRY

See page 3

PUT YOURSELF IN THIS PICTURE!

Ride with the Winner!

(continuing M-G-M's cavalcade of successes)

Other Thoroughbreds from the M-G-M Stable; to be Trade Shown Shortly—

WILLIAM POWELL • MYRNA LOY

SHADOW of the THIN MAN

NELSON EDDY • RISË STEVENS

The CHOCOLATE SOLDIER

JOHNNY WEISSMULLER • MAUREEN O'SULLIVAN

TARZAN'S SECRET TREASURE

GRETA GARBO • MELVYN DOUGLAS

TWO-FACED WOMAN

SHIRLEY TEMPLE

KATHLEEN

ROSALIND RUSSELL • WALTER PIDGEON

DESIGN FOR SCANDAL

KINEMATOGRAPH WEEKLY
December 4 1941

Part of the BRITISH PARAMOUNT NEWS Service!

Paramount News Reel.

"Shots" 1—4: Lord Beaverbrook tells Manchester workers—

"I could feel Stalin's pulsating power..."

"Churchill is a symbol of victory..."

"Daily Worker? What's wrong with the..." Manchester Guardian?..."

"We've stripped the managers of their extra profits..."

"Shots" 3—6: Manchester workers tell Lord Beaverbrook—

"I was sacked because there was a shortage of material..."

"What women in industry can do with their children nobody seems to know..."

ONE-MAN FILM

A REMARKABLE one-man film is showing in 1,000 British cinemas today—the British Paramount News Reel of the meeting between munition workers and Lord Beaverbrook in the Albert Hall, Manchester, last Saturday.

It is (a) the first time Paramount have devoted their whole eight-minute, 800-foot reel to one man; (b) the first time they have offered a one-subject reel since the Roosevelt-Churchill meeting in mid-Atlantic last August.

Three cameras and one record-ing unit in the back of the hall did the job. They show (as though the viewer had a front-row seat) the features, the sud-den smile, the pacing to and fro of the Minister of Supply.

You share his abrupt change to intimacy, and the audience's roar of enthusiasm as he talks of Stalin and Churchill. You watch his bent head as the laughter at some sally billows over it, and you see it come up, alert and ready for a new phrase as the laughter subsides.

Occasionally the camera pans to show the rows of work-lined, smoke-wreathed, absorbed faces—and there are shots of the munition-workers at the microphone, steadily and logically stating their cases.

But for seven of the eight minutes the Minister holds the camera. It is a picture of demo-cracy working at full speed—and an outstanding solo performance. Estimated audience during the next seven days—five million.

ACTUAL REPRODUCTION FROM THE

Daily Express

WED. NOV. 12, 1941

Paramount Pictures

HANTS C.E.A. ENTERTAINS NATIONAL PRESIDENT

See page 10

Kinematograph WEEKLY

No. 1807 Thursday, December 4, 1941. Vol. 298

IDEAL KINEMA WITH THIS ISSUE

AMERICAN GRIP ON BRITISH KINEMAS

Exhibitor Concern

PROBLEM OF THE USE OF BLOCKED CURRENCIES

THE amassing in this country of huge sterling assets by American renters and the acquisition of British kinema interests which has already taken place is viewed with growing disquet by British exhibitors.

The opposition of the C.E.A. to the recent Warner-A.B.P.C. deal, though unsuccessful, was an indication of the concern felt in authoritative circles.

It has been urged that the time is ripe for a definite statement of Government policy in regard to kinema ownership, along the lines taken in respect to its determination to foster the continuation during the war of British production.

IT IS SUGGESTED THAT A SAFEGUARD AGAINST U.S. INVESTMENT IN KINEMAS IS THE REFUSAL OF THE TREASURY TO PERMIT THE USE OF BLOCKED CURRENCIES FOR THIS PURPOSE. ON THE OTHER HAND, THERE APPEARS NO REASON WHY DOLLAR EXCHANGE SHOULD NOT BE FURNISHED BY AMERICAN BANKS FOR THE PURPOSE OF BUYING UP THEATRES AGAINST THE COLLATERAL SECURITY REPRESENTED BY THE UNREMITTABLE STERLING.

The anticipation of the acquisition by the American film producing industry of additional interests in the British Trade is made in the Bulletin of the Institute of Statistics, Oxford.

One incentive to American producers will be provided by the relative importance of the British kinema market for the American Industry, it is added.

The American Industry was built up for the world market; it took 40 per cent. of its total revenue from abroad in 1932, but only 30 per cent. in 1938, and 12 per cent. (estimate) in 1941.

Its foreign business is now almost wholly confined to Latin America and the British Empire, with Great Britain as the main purchaser.

Already three U.S. producing companies have interests in British kinema groups, and another incentive will probably lead to still further investments. It is the possession of relatively large sterling assets, blocked in this country.

In 1938, about £45 millions were taken by British kinemas, £34 millions for American films, and £26 millions of this sum for the six leading American firms.

About 30 per cent. of the takings went to the producers—that is, £8 millions, or $37 millions—for the six leading firms which were transferred to U.S.A. in one year.

The American Producers' Organisation has repeatedly pressed for the permission to transfer annually 50 per cent. of this sum to U.S.A. in dollars, but the British Treasury allowed 35 per cent. (or $12.9 millions) for 1939-40, and that again for 1940-41.

Now, it is announced that, after all, 50 percent. (or $19 millions) will be allowed for transfer from this country in the next year, and half of the accumulated sterling assets of the last two years, but still considerable sums will remain. The takings of the kinemas have risen considerably, the proportion of exhibited American films has not fallen, nor has their average rent.

Although more pounds are now required to buy transfer dollars from the Treasury, the Bulletin estimates the blocked residue in this country for the first three years of the war at £10 millions, which corresponds to the value of about one-tenth of the total kinema investments in this country.

The pressure coming from these accumulated investment-seeking funds, together with the difficulty of building up a British film industry in times of war, will most probably bring about a further increase of American ownership in the British kinema Trade, making it also financially what it always was commercially, an annexe to the American film empire.

STUDIO STANDARD AGREEMENT

ANNOUNCEMENT BY N.A.T.K.E.

A new standard agreement affecting studio workers has been initialled for confirmation by the British Film Producers' Association on behalf of employers, and by the N.A.T.K.E. on behalf of employees.

This was announced at a meeting arranged by the N.A.T.K.E., at the Empire, Leicester Square (generously placed at the disposal of the Union by Sam Eckman, Esq.), on Sunday last, November 30.

The object of the meeting was to (1) receive final report of the Union's negotiating committee on the negotiations with the British Film Producers' Association for a new standard agreement to replace the existing separate agreements with individual producers. The new agreement, initialled by both sides, awaits formal signature this week. It provides increases of 1½d. per hour on the basic hourly rates, improved overtime rates and other advantageous working conditions.

(2) To hear a statement from the general secretary, T. O'Brien, on the present manpower position in the Industry consequent on the investigations made by the manpower panel.

The meeting requested the general secretary to continue his efforts in association with other Trade interests, to watch carefully the tendencies now prevailing to curtail the production of British films, and to make such representations to the Government as may be deemed essential to secure the continuation of the maximum film production compatible with the demands of the Services.

It was also agreed to consider the possibility of representations being made to the Government that all studio personnel so far called up, should be used in their trade and technical capacity in the Forces to meet the increasing needs of Service film units, and to lessen any unnecessary further drain on the remaining pool of personnel remaining in the producing industry.

Thanks were accorded to Mr. Eckman for the use of the theatre, and the staff for services rendered.

27 CAMERAMEN FOR THE ARMY

Detailed for Middle East

Twenty-seven sergeant cameramen and still photographers who have been selected to proceed to the Middle East as the first draft of the new Army Film and Photo Unit paraded at the War office on Thursday last to view German propaganda films.

They will be leaving shortly for the Middle East where they will reinforce the existing public relations and newsreels coverage of the fighting in Libya from which the first batch of films and photographs are now on their way to this country by air for release.

The personnel of the unit has been drawn entirely from the many professional photographers and cameramen at present serving in the Army. More cameramen are still required to bring the unit up to full strength so that it will be able to give adequate photographic coverage in any part of the world.

B.S.I. PERMANENT CHAIRMAN

C. le Maistre Appointed

The British Standards Institution announces that, in view of the continuing expansion of the work of the Institution and the development of its relations with the Government Departments, and with standardising authorities overseas, the general council has appointed an executive committee under a permanent chairman.

C. le Maistre, C.B.E., who has been connected with the movement almost since its initiation, and who for the past 25 years has been its chief executive officer, has been appointed full-time chairman of the executive committee. P. Good, C.B.E., for several years deputy director, and recently joint director, has been appointed director and secretary of the Institution.

Odeon Apologia for No Dividend

POSTER DECISION AWAITED

Trade Deputations to Ministry of Supply

Representatives of the K.R.S. and C.E.A. waited upon the Ministry of Supply on Friday of last week to place before officials there the waste which would ensue if posters, already printed before the issuing of the Control of Paper (No. 26) Order, were prohibited from use.

S. W. Smith and Frank Hill, president and secretary respectively of the K.R.S., and W. R. Fuller, General Secretary, and R. V. Crow, of the C.E.A., presented the Trade point of view.

The deputation was received very cordially and the representations were listened to with evident interest.

No official decision in the matter had been communicated to the Trade by Tuesday of this week, in spite of the expectation that it would be forthcoming within a day or two of the deputation's visit and the optimism engendered by its reception.

TRANSIT CASES LABELS

Concession Expected

As a result of a visit of Frank Hill, secretary of the K.R.S., to the Ministry of Supply, it was anticipated that labels on transit cases, which exceed the area of the label laid down in the recent Control of Paper Order, may be allowed to remain in use.

The difficulty in the way of using smaller labels is that the slot provided on the transit case is only useful if a card of the correct size is inserted in the slot. Any smaller label, as laid down in the Order, would not remain in position.

The only alternative to the concession would be that of returning all transit cases to manufacturers for the rivetting or welding on of a new slot, an impossibility in view of the labour and metal difficulties at present existing.

Mr. Tomlinson, Parliamentary Secretary to Ministry of Labour and National Service, states that up to the end of October, 1941, approximately 45,000 entertainments for war workers in factories on building and civil engineering works had been given by the E.N.S.A. at a cost to public funds of approximately £250,000.

RANK PRESIDES AT ANNUAL MEETING

Hundred Million Admissions

REFERRING to the non-payment of an ordinary dividend, J. Arthur Rank, who presided at the general meeting of Odeon Theatres, Ltd., in the absence of Oscar Deutsch, pointed out that after providing for preference dividend, taxation and war damage insurance allocations, only 5 per cent. of the profits were retained for the use of £2,000,000 of ordinary dividend. A suggestion was made that if the improvement continued it would be possible to pay a dividend next year.

In his address, J. Arthur Rank pointed out that after providing for preference dividend, taxation and war damage insurance allocations, "we are left with only £22,000 out of our net profit of over half a million pounds.

"I must confess," continued Mr. Rank, "it is not a little galling that, despite our efforts, what remains is insufficient to pay a dividend on the ordinary shares if we are to put away, as we should, something to enable us to meet any adverse circumstances which the future may bring.

"It is a matter of considerable regret that we are unable to recommend a dividend on the ordinary shares, but on reflection I have no doubt that holders of ordinary shares, although they would welcome the income, will applaud the decision as a wise one."

Question of Dividend

Shareholders did not exactly applaud the decision. They were unusually quiet, probably because of the new personality in the chair. The quick repartee between shareholders and Oscar Deutsch, which is a feature of Odeon meetings, was absent. Only one shareholder, J. W. Thomas, was emboldened to raise the critical note.

It was, of course, about the non-payment of the dividend. In reply to his query whether there would be any possibility of paying a dividend next year, Mr. Rank said that, provided the profits are improved, he did not think it necessary to take the view

Continued on page 31

Producers' Association

BID FOR INCREASED MEMBERSHIP

With the aim of establishing a fully representative organisation which shall efficiently forward the interests of all film producers in this country, the British Film Producers' Association has issued to all producing units an invitation to become members of that body, and has forwarded to each a draft constitution embodying its scope and aims.

The British Film Producers' Association is the successor of the former British Film Production Association, which was wound up at the end if 1940. Early this year, the new Association was formed to watch producers' interests, and the draft constitution, which has been the subject of consideration at various meetings, now assumes workable form.

Association's Aims

The aims are set out as (a) to protect and assist members in all ways affecting them as film producers and/or film studio owners; (b) to enter into agreements and/or undertakings on their behalf; (c) to appoint individuals to represent them, and/or the film production industry on councils, committees, etc.; (d) to regulate the inter-relationship of members; (e) to provide for the consideration and settlement of all matters that may arise affecting the film production industry; (f) to promote the interests and advancement of the British film production Industry in Great Britain and overseas.

Membership Proposals

Membership is open to (a) British film producers, British film studio owners and/or British film laboratories; (b) other film producers, studio owners and/or film laboratories operating through a company or companies registered in Great Britain under the Cmpanies Act; (c) associations or groups representing sectional interests within the film production industry; (d) Independent persons appointed at the discretion of the executive council of the Association to be members of, or to hold office in, the Association.

Provisions are made for payment of membership subscription, for terms upon which membership ceases, and amendments to constitution or rules.

The draft constitution is subject to amendment, but this can only be done at an annual general meeting, the first of which is arranged to take place in June, 1942.

At such general meetings, members of the executive council will be elected, provision having been made for a retirement on a rota system. A twenty-eight days' notice is to be given of this.

Membership Fees

The suggested entrance fee to the Association is £37 10s., together with an annual subscription of £150, and any other sums decided upon and ratified by a majority of members of the Association.

A member leaving or resigning from the Association shall not be entitled to recover any portion of entrance fee or membership subscription, and remains liable for the proportion of any liability incurred by the Association while he was a member.

It is proposed that the management of the Association be vested in an executive council of not more than 12 persons.

Disputes regarding the interpretation of the agreement or of the rules shall be submitted to an arbitrator.

Russian Advance

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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SHORTER FEATURES

WHAT may be the answer to the distant but recurrent suggestion about a single-feature programme has been voiced in a meeting of Devon and Cornwall exhibitors. The difficulties of falling in with the movement—which is quite a live one—are chiefly that the public continues to demand what it has been accustomed to, and, of course, the producers have been geared up to an output which embodies a proportion of pictures unable to stand as solus attractions.

If we were limited to big pictures only we should possibly find that a good number of our customers showed dissatisfaction by the only means in their power—and a very unpleasant means that is, for exhibitor and distributor alike.

The suggestion made at Plymouth includes the development of the four-reel film, and obviously this is an arguable case. Some of the less important pictures condemned into four reels, are almost certainly going to be speeded up in action. And it will also provide considerably greater latitude in the proper building up of a programme.

Nowadays, with big pictures getting longer and increasing demands on screen time by all sorts of national and charitable appeals, special propaganda efforts and M. of I. shorts, we are badly in need of any easement on the programme pressure, and a move in the direction of four-reelers is one which will be welcomed certainly by exhibitors and public, if less certainly by distributors and producers. But we suppose here as elsewhere the customer is always right.

HISTORY IN FILM FORM

NOBODY finds it easy to-day to think in terms of the long-distant future, when what we are now doing and enduring will be an interesting facet of history. Or almost nobody. There are few who have a happy facility of detachment, and they do not allow a cloudy day to make them doubt the existence of a sun.

So the guiding lights of the British Film Institute have not been diverted from the main principle which has concerned them all along—a principle which has often been queried, but one of no small interest for any business when it has passed out of its adolescence and realises, as the kinema Industry must, that it is a definite part of the culture of the race, and more, it is the most vital record of other branches of culture.

One can therefore welcome the news given in the report of the Institute about the development of that film library which will show our successors not only the outstanding pictures in which the actors on our stage have had their genius registered in permanent form, but the men and women in the great world around us. No better historian of the common people exists than the moving picture camera, for it records thousands of petty details too small for any writer working amongst them to appreciate. Yet as background to a newsreel they are more revealing to a later age than the cleverest writing.

To preserve, therefore, our story in the form of a systematic newsreel file is a good work, and when to this is added a well-chosen list of motion pictures which preserves the best work of artistes, directors, authors, or cameramen, that our Industry is producing, we shall be able to claim that we have immortalised history while it was in the making.

Long Shots

A FINANCIAL PORTENT? — BRITISH NATIONAL'S NEW TALENT—LIBYA NEWSREEL DELAY—BETTER NEWS OF C. H. CHAMPION—DEPARTURES FOR AMERICA

OSCAR DEUTSCH'S non-appearance at Tuesday's Odeon Theatres meeting is not to be taken, I gather, as a sign that his condition has worsened. His doctors insist, however, that he shall not take on any task which can be performed by other people, and Mrs. Deutsch is very wisely seeing that the doctors' orders are obeyed. In his absence, J. Arthur Rank presided at the meeting on Tuesday.

J. ARTHUR RANK, who is both flour milling king and film magnate, took the chair at the annual meeting of Odeon Theatres. This fact will probably revive speculation, which has recently been dormant, regarding the possibility of another theatre combination, for J. A. Rank is, of course, now chairman of Gaumont-British Picture Corporation since his acquisition of the voting control from the Ostrer Bros.

HE paid a warm tribute to O.D.'s foresight and courage, and concluded: "Before I sit down I would like to say not only on my own behalf but on behalf of my colleagues, how very much we regret the absence of Mr. Deutsch from this meeting, through indisposition, and I am sure that all of you will want to join with us in sending him a message of good wishes for his early and complete restoration to health."

THIS afternoon at the Regal, Marble Arch, at a gala performance of the latest Associated British picture, "Banana Ridge," the Soviet Ambassador, M. Maisky, will be presented with a cheque for £41,000 for the Soviet Red Cross.

HOW this huge sum was obtained is as follows. A few weeks ago, Associated British produced a film entitled "Salute to the Soviet." This picture was screened at every A.B.C. kinema, and collections were taken in aid of the Russian Red Cross. In addition to the cheque for £41,000, the Soviet organisation will receive the proceeds of the performance. A reception in the Regal ballroom will follow, at which both M. and Mme. Maisky will be present.

THE effort undertaken by Associated British in organising the collections deserves every commendation, as it has given opportunity to countless patrons to express their appreciation of the heroic resistance of Russian troops by providing comfort for those suffering from the German onslaught.

INVITED to see three Czechoslovakian films last Friday, I was taken aback upon arrival at G.-B.'s Private Theatre to find myself among what appeared to be a big family party, for it seemed that everybody in the house knew everybody else.

IT proved, in truth, to be a private party of Czechs gathered together around their President, M. Benes, for the screening of three shorts, all picturing the activities of men and women from this gallant Allied State, now resident in Britain.

SO contented a party were they, it seemed inconceivable that they were mainly refugees from an enemy-occupied territory. My linguistic attainments do not go as far as Czech, and I felt myself just a phlegmatic Britisher surrounded by a sea of unintelligible noises, whose only message to me was enthusiasm and joy.

PRESS receptions in the past have been so like each other, and frequently very deadly dull, that when British National struck a new note and organised a different type of Press reception last week, London critics sat up and took notice. They were invited to see the tests of five new screen finds of considerable diversity who will appear in "These Our Strangers."

THESE included two 14-year-old Piccadilly newsboys, Leslie Adams and Henry Fowler; a glamorous blonde, Margaret McGrath, from the Windmill Theatre; Felicity Watt, of the Russian Ballet; and 14-year-old Shirley Lenner, whose voice, as revealed in the tests, shows great promise. Good as the five were, the cockney newslads walked away with the acting honours in a scene that amply demonstrated their toughness, a toughness that seems to be genuine, according to the experience of British National's publicity men.

BRITISH NATIONAL, and especially George Parish, deserve credit for their efforts to give new talent a break. Deborah Kerr, who had already been given a chance by Pascal in "Major Barbara," got her first big rôle in "Love on the Dole," followed by a co-starring part in "Penn of Pennsylvania." Lance Comfort, who co-directed "Dole" and directed "Penn" and "Hatter's Castle," is back with British National for "These Our Strangers." The same company gave Geoffrey Hibbert, an unknown repertory player, his big chance in "Love on the Dole," and starred him in "The Common Touch," while Joyce Howard owes her prominence to the same two films. Judging by the way the tests of five newcomers went over with the critics, British National has another batch of discoveries to its credit. Let us hope that this initial success will be followed up.

ONE of the most important war time premières yet held in London launched "Sergeant York" at the Warner Theatre on Friday. It was attended by J. G. Winant, American Ambassador, and M. Maisky, Russian Ambassador, who sat side by side and were a lively focal point of popular interest before and after the show. The American diplomatic corps was strongly represented, its members including Harold W. Shantz, First Secretary, Brigadier-Gen. Royce, Major-Gen. Dwight Whitney, Colonel George A. Green, of the Harriman Mission, Colonel Samuel A. Greenwell and Lieut.-Colonel Arthur J. McChrystal, Assistant Military Attachés.

APART from the diplomatic group, but representing U.S.A.'s participation in the Allied cause were Charles Sweeney, Jun., commander of the Eagles; Brigadier-Gen. Wade H. Hayes, commander of the American Home Guard; George Law, Commander of the London Post of the American Legion; Gilbert Carr, in charge of British War Relief; Bernard S. Carter, chairman of the American Red Cross, and Robert Riskin, author of "Meet John Doe." Among British representatives were Air-Marshal Sir Christopher Courtney and Colonel Sir Geoffrey Cox.

ON Monday, King Peter of Yugoslavia made a special visit. "Sergeant York" has been seen privately by the Queen, the Prime Minister, Lord Beaverbrook, the War Minister (Capt. Margesson), and the Minister of Information (Brendan Bracken).

ALTHOUGH the name of Charles Champion has lost much of its pote appeal since the establishment of t Carbon Pool, it is not to be inferred that t requirements of the exhibitor have been lo sight of. Indeed, even though the great proportion of Ship output is earmarked f Service purposes, I understand that t laboratories have not altogether ignored t requirements of the kinema operator.

SO much I learned from a brief chat wit Charles Champion, who returned to h desk on Monday after an absence of s weeks, caused through illness, which cu minated in a hospital operation. Althoug still a bit groggy on his pins, Charles is as mentally fit and alert as ever, and his many friends up and down the country will joi me in congratulating him upon his recovery.

ON Friday I dropped in at a party held near Uxbridge, at which many well-known production personnel and stars were enjoying themselves after a hard day in the studios. The gathering was in the nature of a farewell to John Ojerholm, the popular and well-known head of Olympic Kine. Laboratories, who was leaving the following day for a two months' holiday in New York. Preparations for the party were almost as hilarious as the actual meat, as John had decided to have cold turkey as the main item. The scramble and intrigue to obtain the desired bird would fill volumes.

FINDING the onions and mushrooms for the stuffing called for energetic tracking by several "scouts," but finally all the ingredients were found and the turkey duly cooked. The story ends rather unexpectedly, for as the bird was being carved it slid off the dish and only prompt work by a well-known star saved the delectable dish from the jaws of the household pet—a huge Labrador puppy.

FOLLOWING closely on the Admiralty delay with the *Ark Royal* pictures, details reached us of the hold-up in Cairo of the first newsreel material of the opening phases of the gigantic tank battle in Libya. According to information reaching London on Thursday, the first negative from cameramen working with our advance forces had been received by the Cairo censors late on Tuesday of last week. This negative has not yet arrived—seven days later.

INQUIRIES at the War Office elicited the information that they understood both the newsreel material and the stills left Cairo on November 26, and were expected in London on Sunday, four to five days later. Apparently they are being brought by 'plane, but due to the lack of aircraft and the distance they have to fly, it was impossible to expect it under five days.

A RUMOUR that F. W. Bayliss, Paramount cameraman, was missing can be dispelled, for further inquiries revealed that he is safe. But with the constant movement in the desert war his present whereabouts is unknown.

FOR days the Press of this country has through its war correspondents been praising the wonderful performances of American tanks, which have borne the weight of the battle in Libya. How encouraging it would have been if newsreel pictures could have supplemented these within a week!

QUITE a large number of my acquaintances have been talking this week with enthusiasm of the broadcast of "Handel" on Sunday afternoon last. L. du Garde Peach, who wrote it, is responsible also for the script of the Technicolor film which is to be begun at Denham early in the New Year by G. H. W. Productions. It looks like a subject with a ready-made public, especially in the North, where choral societies are never tired of the fortissimos of the "Hallelujah Chorus."

I WAS glad to be among those who welcomed Cyrus Garside, Odeon Administrator of No. 1 ("blitz") Area, back to his desk last Monday, writes the KINE. colleague who contacts London showmen. True, my welcome was by telephone, and I was genuinely astonished to learn that he had returned. He told me that the doctor insists that for a while he must avoid strain for fear of a recurrence of the trouble, but it is good to find him well enough to get back to Brixton. A sigh of relief will go round No. 1 Area if I am not mistaken!

I WAS glad to greet an old friend this week, Miss M. Swift, who can tell you as much of Wardour Street as anybody in the Trade. She was well satisfied when we met, for she had just arranged the sale of six new American pictures for this country—"Guaranteed" product—to Harold Baim, whose new unit Federated will no doubt see they are well circulated.

THE STROLLER.

CHAPLIN TO PRODUCE THREE

KINE. New York Cable from *Motion Picture Daily*

CHARLES CHAPLIN plans three pictures for U.A. next year.

FRANK CAPRA signs a three-year producer-director deal with Twentieth Century-Fox, having own autonomous unit, after completion of "Arsenic and Old Lace" for Warners.

CARL LESERMAN is named General Sales Manager for U.A. under Gradwell Sears, as Haskell Masters' place is yet unfilled.

CRESSON SMITH resigns from RKO-Radio Western Division Sales Manager and joins U.A. Los Angeles Branch. The Manager wants to live on Coast, but job suggests semi-retirement. Walter Branson, RKO-Radio Western District head, has been appointed to the post held by Smith.

T. CONNORS' appointment as personal assistant to Sidney Kent, Twentieth-Fox President, is confirmed.

THE INDUSTRY UNITY plan sponsored by Allied States gets a start on December 9 with a meeting in Chicago to which all company executives and exhibitor leaders are invited.

MONOGRAM AND FIRST NATIONAL Distributor make old product available for television under NBC deal.

SENATE PROPAGANDA film probe has been postponed indefinitely and it is unlikely ever to be revived.

AFTER THE LEGION of Decency's condemnation of Garbo's film "Two-Faced Woman," it was banned in Providence, Rhode Island, by the Police Censor and is the subject of a pastoral letter by Archbishop Spellman, of New York, which created a considerable stir. Boston censor also banned it, although Pennsylvania approves.

ABRAM MYERS, Allied States Board Chairman, calls Consent Decree unwanted, unsatisfactory, and unworkable at Ohio Exhibitor meeting.

E. K. O'SHEA, formerly Metro Central Sales Manager, is named Eastern Sales Head, succeeding T. Connors; John Flynn, former Chicago District Manager for Metro, is named Central Division, succeeding O'Shea.

COLUMBIA PROFIT for first quarter ended September 27 is $261,705, and compares with $153,878 same period the previous year.

WARNER PROFIT for year ended August 31 is $5,429,302, and compares with $2,747,472—almost double the previous year.

Close-Ups

By

Screencomber

ALICE IN WARDOURLAND

ALICE now found herself in front of a great pile of bricks, but what surprised her was that they were being handled by crowds of stout, important-looking, bespectacled men, smoking enormous and expensive cigars.

"Those must be very wealthy bricklayers," said Alice, pointing to their thick gold watch-chains and massive diamond rings.

"Silly," said the Mad Renter. "They're not bricklayers, they're film producers."

"Why," cried Alice, in justifiable surprise, "should they be carrying bricks around?"

"They're not carrying bricks around," snapped the Mad Renter, "It's the Man Power Act."

"Man Power Act," exclaimed Alice. "What has that to do with bricklaying?"

"I've already told you that they're not bricklaying," barked the Mad Renter "It's all simple enough, if you use a little common-sense. The Government has told them that it wants them to make British pictures, and that the British Film Industry must survive to keep up morale; to bring in the dollars and help stabilise our currency; to further our propaganda effort; to fulfil the Quota requirements as laid down by law; to ——"

"I don't quite see what all this has to do with bricklaying," persisted the perplexed Alice.

"Nothing to do with bricklaying and they're not bricklaying," barked back the Mad Renter. "I told you it's all the Man Power Act."

"But ——?" ventured Alice.

"But, nothing," roared the irate Renter. "So to help them make British pictures the Government commandeers all available floor space, calls up all available actors, technicians and executives, and rounds it all off with as nice a little lot of restrictions as you could hope for."

"I'm afraid," said the bewildered Alice, "that I still don't understand. What has all this to do with bricklaying?"

"Which just shows how stupid you are—Stupid," cried the Renter rudely. Then, pointing to the industrious little group, added by way of explanation, "They're not bricklaying. . . . The Man Power Act is the last straw, so they're learning how to make bricks without straw!"

NEW WAR FRONT

THE front pages clear for action and the news of Libya and Russia fades into insignificance as a new war looms up between M-G-M and the American Legion of Decency. Lesser matters, like the Siege of Moscow or the round-up of Rommel's Panzer Divisions, are relegated to secondary places on the back pages, as the Legion fires its first salvo and the battle joins.

The Legion didn't object to Garbo speaking, or even Garbo laughing—which was mighty big of them—but Garbo wearing a bathing costume, indulging in high jinks, dancing the Chica Choca and, as our front-page advertisement of last week so picturesquely put it, performing "pratt-falls," was just too much for the Legion's sense of decency, so Garbo and her bathing costume are banned, and so is "Two-Faced Woman"—on moral grounds, a subject on which this column frankly admits it is not particularly expert.

ACTION

M-G-M, we are misinformed, immediately took steps to pacify the Legion by arranging to issue smoked glasses to all patrons during the offending sequences. A high Legion official who tested the glasses stated that they gave the film a dirty look, so it was immediately banned for being dirty.

A high M-G-M official then gave the Legion a dirty look and promised, on production of their membership cards, to ban all Legion members anxious, in the interests of decency, to see just how offensive the film was.

It was then agreed to cut out the picture and show the trade-mark and credit titles only, but the Society of Cruelty to Animals complained that Leo must be suffering agony to roar that way, and the Young Men's Christian Association objected to the credit system as encouraging youths to contract debts.

Meanwhile the Legion is being inundated with protests from rival film producers complaining, in the interests of fair play, that they, too, should be given an opportunity to have their pictures as successfully banned as Garbo's newest. Writs are being issued alleging gross favouritism by the Legion towards Metro-Goldwyn-Mayer. But Leo doesn't laugh—he Roars!

FOXY THIS

WHAT is described as an "unfortunate" still of Carmen Miranda is said to have reached London. The fact that 20th Century is trying frantically to suppress it suggests that it wasn't such a good pull up for Carmen.

Waste Paper Drive

THE FILM TRADE ORGANISES

PRACTICALLY all members of the Trade are already waste paper conscious, and particularly in the West End of London there are already systematic collections which not only fulfil the demands of the Ministry of Supply and, incidentally, clear a lot of unwanted rubbish from the shelves, but, more important, contribute an appreciable sum to the Cinematograph Trade Benevolent Fund.

This development has been suggested by the C.T.B.F. officials, who knew that there was a big field still to tackle, and therefore took the opportunity of providing a useful and promising inducement so that those who would perhaps have answered up perfunctorily will do so with greater enthusiasm now that the income of the Fund in which all are so keenly interested may benefit.

On Tuesday a meeting was held at the K.R.S. offices under the chairmanship of R. C. Bromhead. It was attended by Frank Hill, W. R. Fuller, Frank Tilley and two representatives of the Waste Paper Recovery Association, Ltd. These were reassured when they wished to explain the aims of their body, and were told how the Trade already fully entered into the spirit of its demands. All that was wanted now, it was pointed out, was co-operation in details, and this is promised.

Collection is a problem, if the product is to be of value to the C.T.B.F., because throughout the provinces it is a general Trade custom for local authorities to collect waste from kinemas as "trade refuse." It may be possible to organise systematic collections by waste paper dealers, and if this is done there should be further benefit to the Fund.

Already a warm response to the scheme has come from the majority of the renting houses concerned, one of which has expressed readiness to have 20 sacks collected every other day.

Frank Tilley, who is acting as liaison officer between the Trade and the Waste Paper Recovery Association on behalf of the C.T.B.F., has arranged with Phillips, Mills and Co., who specialise in waste paper salvage, to supply sacks and make the collection.

ODEON MANAGER

Commended for Conduct in Raid

The name of A. C. Batt, manager of the Odeon, Bromley, appeared in the *London Gazette* on Friday as having received a commendation for his gallant conduct on the night of April 16, when the Odeon was damaged by enemy action.

This recognition of Mr. Batt's resource and initiative is a matter for pleasure, not only to Mr. Batt, but his many friends in Bromley.

The marriage is announced of **Timothy Coop**, director and manager of the Regal, Accrington, to Mrs. M. Bryden, of Oswaldtwistle, widow of the former accountant to the Oswaldtwistle U.D.C.

WAR ACTIVITIES OF THE B.F.I.

Annual Report

SCOPE OF THE FILM LIBRARY

ARRANGEMENT and supply of films to units of H.M. Forces, prisons A.R.P. shelters, Borstal institutions and many educational institutions are remarked upon in the Report of the British Film Institute to be presented at the eighth annual meeting to-day.

A wide sphere of activity is covered, and this is the more praiseworthy inasmuch as, due to enemy action, the Institute was obliged to vacate its offices during four busy months of last winter.

Film Stars in Five Ranks

An interesting feature of the National Film Library, which has been established by the Institute, is the classification by the Selection Committee of film stars into five categories:—

(*a*) Those of whom it would be desirable to keep all or nearly all of their films.

(*b*) Those of whom it would be desirable to keep all their good films.

(*c*) Those who could be best represented by two or three films from different periods of their career.

(*d*) Those for whom one film would be sufficient.

(*e*) Those whose work does not merit presentation at all.

Theda Bara to Shirley Temple

The list of the first category includes Theda Bara, Charlie Chaplin, Douglas Fairbanks, Greta Garbo, Mary Pickford, Rudolph Valentino, Fred Astaire, Spencer Tracy, Tom Mix, Harold Lloyd, Marie Dressler and Shirley Temple.

In addition to examples of current feature films and old films, certain M. of I. and British Council films are being preserved, including a weekly newsreel composed of selected items from each of the five newsreel producing companies. A certain number of 16-mm. Russian films have been purchased.

New Loan Policy

It has been decided to inaugurate a new loan policy by which certain films may be borrowed by other than members, reserving, however, for members a preferential rate of hire. By a special ruling of the Board of Trade, the Library is enabled to hire to commercial exhibitors films from the Loan Section which were made before 1928. As an instance of this, Jannings's "Last Laugh" has been shown in a Glasgow kinema.

Scholastic Needs

The work of the travelling organiser has resulted in a small but steady increase in the use of films in schools. The need of film schools for teachers is emphasised under this heading.

Evidence that some excellent training films were being damaged through mishandling led to a memorandum being sent to all three Service departments.

Over 2,750 film programmes were arranged by the Institute during the year, among those benefiting from this activity being the Free French units in this country.

A list of National Film Library acquisitions for the year is set out in an appendix.

Regional Work

Regional activities of the Institute continue in the South-West, Scotland, Manchester, Belfast and Merseyside, though the work of the last named was interrupted when its offices were destroyed in one of the raids on Liverpool. In the South-West the Report notes that in addition to its other work a small Regional Film Library has been established with the help of the local education authorities.

In Scotland the Scottish Film Library has developed so rapidly that it distributed 15,000 films in the year and now has almost 1,000 different subjects on its shelves.

The Scottish Council organised several hundreds of educational film lectures in the Scottish Command. It works in close co-operation with the Ministry of Information, and supplies programmes of outstanding documentary films every other week to the six public libraries in Scotland who have been provided with a Ministry of Information projector. The Council's Educational Advisory Committee has published a report on "The General Principles Governing the Production of Educational Films," and is now engaged in an investigation into the place of the sound film in education.

Editor's Letter Bag

WEMBLEY STUDIOS AND SERVICE PRODUCTION

Balcon Explains

WITH reference to the article headed "Service Film Production, Pinewood and Wembley in use," appearing in your issue dated November 27, 1941, in which you state, amongst other things, that Wembley Studios are housing the Soviet War News Film Agency, we think it is right that your attention should be drawn to the facts set out below.

This company has been tenants with the Wembley Studios for extensive periods during the last two years, and almost continuously since November, 1940. During this period a large proportion of the work on our films was done at Wembley Studios. These films include "Turned Out Nice Again," "Ships with Wings," "The Big Blockade" and "The Foreman went to France."

To make possible the production of our scheduled programme of future pictures, we have recently signed a further tenancy agreement for Wembley Studios for six months with options extending until December 31, 1942.

Although we have not yet received official notification, we understand that Wembley Studios are about to be requisitioned by the War Office Film Unit, and in this event we shall be given one month's notice in which to vacate the studio.

MICHAEL BALCON,
Director,
Ealing Studios, Limited.

PERSONNEL DEMANDS THREATEN ARMY ENTERTAINMENT

Trade Invites Ministry to Clarify Position

A plea that the machinery of film distribution supply Army Council and N.A.A.F.I. kinemas with films is being thrown into confusion by the withdrawal of trained personnel for the Forces was placed before the Ministry of Labour on Monday by representatives of the K.R.S.

Those attending the Ministry were S. W. Smith (president), E. T. Carr, S. F. Ditcham, Major R. P. Baker, Matthew Raymond and Frank Hill, secretary.

The work entailed in providing programmes for both Service and commercial kinemas was stressed, and the need for the maintenance of efficiency in every department of distribution was strongly urged.

The deputation asked for the guidance of the department in the matter and its advice, having regard to the services demanded of the Trade, in supplying entertainment both to Forces and the public and its part in the maintenance of morale.

Six New U.S. Features

FEDERATED STEPS OUT

HAROLD BAIM, managing director of Federated Film Corp., Ltd., announces that his company has acquired six new American subjects for distribution during the first half of 1942.

The films will be released by Federated at the rate of one a month, and the first release will be on February 7. Negotiations for these independently produced top-liners were carried through by Miss M. Swift, the representative in London of Guaranteed Pictures, Inc., of New York, and were finalised between Miss Swift's company and Federated at the end of last week.

Box-office Six

The first two films in the group are "The Monster Walked" and "Flight Into Danger."

The former subject features a well-known cast, headed by Mischa Auer, popular with audiences by virtue of his ability as a comedian. In "The Monster Walked," however, Auer shows his versatility as an artiste in the rôle of a half-crazed murderer—Press reports which are to hand from New York speak of his portrayal as "Sensational in his capacity to hold the audience spellbound."

The subject has been given a "Horrific" certificate, and the film, we are assured, certainly lives up to the category.

Bruce Bennett, Joan Barclay and Monte Blue certainly go over in a big way in "Flight Into Danger," a film packed full of thrilling aeronautics, and this second of the "Box-office Six" is expected to rank as one of the foremost air pictures to date.

Branch Representatives

"The Monster Walked" and "Flight Into Danger" are being Trade shown together on Friday, December 5, at the Cambridge Theatre, London, at 2.15 p.m., and all London and provincial representatives of Federated Film Corporation will attend a luncheon before this. Among those present will be Miss Swift and representatives from Newcastle, Glasgow, Manchester and Liverpool.

And Then——

The third production is a comedy titled "Crooked But Dumb," again featuring a well-known box-office cast, and "Guaranteed," of New York, consider this subject a tonic and the laugh of a lifetime, a light-hearted extravaganza, and one of the most care-banishing, wittiest and subtlest comedies of the coming year. "Crooked But Dumb" is confidently expected to prove a winner in its own right.

"Destiny of the Glorious," "When Men Forget" and "Who Was Mrs. Sparrow" are the last three in this independent line-up of product, and details of these films, together with Trade show dates, will be announced by Federated in the near future.

OLDHAM OBTAINS FULL S.O.

Rota Plan Defeated

Sunday opening for all or none was insisted upon by a deputation of kinema proprietors and managers which, last week, waited on the Oldham Watch Committee. Their arguments prevailed.

H. D. Moorhouse, who led the deputation, pointed out that owing to war conditions, Sunday was now the busiest day of the week at kinemas in towns where Sunday opening was permitted, but the benefit had been offset by diminished takings on the Saturday and Monday. As to the suggestion that only a certain number of kinemas should open each Sunday, on a rota plan, this was not acceptable to the applicants. If a rota was insisted upon exhibitors would decline to avail themselves of Sunday opening.

Mr. Moorhouse proposed that general Sunday opening for a trial period of 12 months should be allowed, subject to the staggering of closing hours. As to the admission of children, the deputation proposed that the age of entry of unaccompanied children should be reduced from 16 to 14, with no half-price admissions, especially as boys and girls of 14 were now going to work.

Mention was made of the fact that it would be unfair to deprive war workers of entertainment on Sunday, when they were not free to go to the kinemas on weekdays.

Finally, the Watch Committee decided in favour of general Sunday opening for a trial period until the end of June. They also imposed the condition that children under the age of 16 must be accompanied by parents.

New Man-Power Proposals

KINEMAS MAY LOSE WOMEN UNDER 30

While it is too early yet to understand all the implications of Mr. Churchill's statement on Tuesday in the House of Commons on conscription, it appears probable that the kinema will lose all its women workers between the ages of 19-30, except those who are training as projectionists and those who fail to reach the required health standard.

The position of projectionists is not at the moment affected by the Prime Minister's statement that block reservations will be replaced by individual deferments, as projectionists are not reserved, but deferred at present.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 4 AND WED., DEC. 10

Thursday

Law of the Range (*G.F.D.*)

G.F.D. Private Theatre. 10.30 a.m.

Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Roy Harris, Pat O'Malley, Elaine Morey, Etham Laidlaw, Al Bridges, Hal Taliaferro, Lucille Walker and the Texas Rangers. **Director**: Ray Taylor.

When Johnny Mack Brown is wrongfully accused of murder in this new Western he gets the sheriff to make him a deputy, then goes out to bring in the real killer.

There is, of course, a romance, with Brown once again teaming up with Nell O'Day, and the comical side of the action is in the eminently capable hands of veteran Fuzzy Knight, who has been in so many of the Johnny Mack Brown Westerns in the past. "Six Gun Dan," "Pals of the Prairie," "Little Pony," "I Plumb Forgot" and "Forget Your Boots and Saddles" are included in the melody lay-out, with Lucille Walker, Fuzzy Knight and the Texas Rangers putting the various numbers across.

All the usual trappings of the outdoor drama are to be found in "Law of the Range," which has sufficient action for at least three normal offerings of the type

Mountain Moonlight (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Leon Weaver, June Weaver, Frank Weaver, Betty Jane Rhodes, John Archer, Kane Richmond, Franck Sully, Johnny Arthur, Loretta Weaver, George Ernest, Andrew Tombes, George Chandler, Harry Hayden, Roscoe Ates, Leonard Carey, George Meeker, Edwin Stanley. **Director**: Nick Grinde.

The Weaver Brothers and Elviry, Republic's trio of entertainment, are teamed together in a picture which presents the Weaver family as simple farmers, who, together with their neighbours, are made homeless when a cyclone strikes their farms.

In the ruins of their house they find a tin box containing a promissory note stating that Abner Weaver's great-grandfather had loaned the American government the equivalent of $50,000 in the year 1790, payable on demand. Together with interest, it develops that the government now owes the Weavers several millions.

But Abner Weaver and his family are not avaricious for money; they want only a fair share for themselves and for their neighbours, who lost their homes in the cylone. So they pack their bags and go to Washington.

Once in Washington they come across some unscrupulous politicians, but Abner and his family are smarter than they and eventually receive their money, allowing the Government to retain the interest.

Sundown (*United Artists*)

Cambridge Theatre. 2.30 p.m.

Cast: Gene Tierney, Bruce Cabot, George Sanders, Harry Carey, Joseph Calleia, Reginald Gardiner, Carl Esmond, Marc Lawrence and Sir Cedric Hardwicke. **Director**: Henry Hathaway.

In the mysterious and enthralling highlands of Kenya a British outpost keeps vigil over this treasured corner of the Empire where native unrest has begun to manifest itself, with some significantly suspicious features. Major Coombes (George Sanders), aide to the Governor of Kenya, comes to investigate. At the post he finds Bill Crawford (Bruce Cabot), the local commissioner, and Captain Turner (Reginald Gardiner). With great good humour and characteristic British tolerance they have allowed an Italian prisoner-of-war, Captain Pallini (Joseph Calleia), the run of the post.

Crawford and Turner are ordered into the Shensi territory to determine the source of the smuggled guns, and the expedition results in bloodshed, against a background of the vengeful natives assembling in the dark vastness of the African scene. Into this situation, tense with drama and menacing possibilities, comes the beautiful, alluring and mysterious Zia (Gene Tierney).

Overhanging the post is the rumour that one of the white men will die, and that night machine-gun fire tears the silence. A hidden assailant has struck at Crawford—only to miss.

The war having been carried into Kenya in the cunning and ruthless manner characteristic of the Nazi machine, the isolated British post accepts the task of tracking and destroying the enemy. The final sequences build up to a climax of unusual dramatic power and suspense in which, through struggle and sacrifice, the lasting human values for which these sacrifices are made are majestically evoked.

Badlands of Dakota (*G.F.D.*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Robert Stack, Ann Rutherford, Richard Dix, Frances Farmer, Brod Crawford, Hugh Herbert, Andy Devine, Lon Chaney. jun., Fuzzy Knight, Addison Richards, Bradley Page, Samuel S. Hinds, the Jesters, Dwight Latham, Walter Carlson and Guy Bonham. **Director**: Alfred E. Green.

A big-scale Western that packs a huge cast of popular favourites and tells a fast-moving story in terms of full-blooded screen entertainment.

The plot deals with two brothers who fall out over a girl. One goes on the bottle, and eventually joins up with the lawless element, while the other becomes Town Marshal. The crux of the show is a showdown between the brothers, what time savage redskin hordes are sent packing by a timely charge on the part of General Custer's renowned Seventh Cavalry.

Among the highlights are scenes showing the burning of Deadwood; a hold-up of the celebrated Deadwood stage-coach; the killing of Wild Bill Hickok; the discovery of gold in the Black Hills Country, and, of course, the charge mentioned above.

Gene Tierney and Bruce Cabot as they appear in Walter Wanger's SUNDOWN, which United Artists are Trade showing at the Cambridge Theatre, to-day, Thursday, at 2.30 p.m.

Ruth Warrick and 9-year-old Joan Carroll become great friends in RKO-Radio's comedy drama OBLIGING YOUNG LADY, in which they appear with Edmond O'Brien. It will be Trade shown on Tuesday morning

Friday

The Singing Hill (*British Lion*)

G.-B. Private Theatre. 10.30 a.m.

Cast: Gene Autry, Smiley Burnette, Virginia Dale, Mary Lee, Spencer Charters, Gerald Oliver Smith, George Meeker, Wade Boeler, Harry Stubbs, Cactus Mack, Jack Kirk. **Director**: Lew Landers.

British Lion's Trade show—"The Singing Hill"—presents a small proportion of Republic's most talented Western stars in a tuneful and action-packed drama of the prairies. Gene Autry, No. 1 Western Star, is presented as a crusading foreman of the Circle R ranch, who determines to prevent its headstrong owner, beautiful Joe Adams, from selling the property to John Ramsey, who will immediately forbid the neighbouring ranchers from using the Circle R ranch for free grazing land.

Virginia Dale, a captivating blonde, is cast opposite Autry in the role of Joe, the spoiled Society girl. Smiley Burnette, who is to Autry what cream is to coffee and salt is to stew, has a typical Burnette role and contributes more than his share of laughs.

Little Mary Lee, whose voice is nothing short of phenomenal, scores again as "Patsy," the orphan adopted by the cowhands employed at the Circle R ranch.

Robin Hood of the Pecos (*British Lion*)

G.-B. Private Theatre. 10.30 a.m.

Cast: Roy Rogers, George "Gabby" Hayes, Mar,orie Reynolds, Cy Kendall, Leigh Whipper, Sally Payne, Eddie Acuff, Robert Strange, William Haade, Jay Novello, Roscoe Ates. **Director**: Joseph Kane.

The "Oath of Amnesty," one of the dramatic post conflict phases of the American Civil war, is utilised to advantage in Republic's historical Western "Robin Hood of the Pecos."

The people of the vanquished southern States were offered the opportunity of having their citizenship, and the right to elect their own law makers, in return for their public vow to uphold the Constitution of the United States and to for ever cherish and preserve the Union.

Unfortunately, it was to the advantage of unscrupulous politicians to persuade the people against taking this vow, for without it, they would be deprived of their citizenship, and martial law would prevail. This martial law in the hands of mercenary leaders, could transform the south unwittingly into a form of helpless dictatorship.

Roy Rogers, as the "Robin Hood of the Pecos," uses some two-fisted, red-blooded persuasion to show the ranchers and planters the advantages of being loyal to the Union rather than to their war-distorted convictions.

The Monster Walked (*Federated*)

Cambridge Theatre. 2.30 p.m.

Cast: Mischa Auer, Rex Lease, Vera Reynolds, Sheldon Lewis. **Director**: Vernon Keays.

A story of intense excitement, with mystery and horror intermingled with a plot by paralytic uncle and his illegitimate son to obtain property from the rightful heir.

Murder by night, a captive ape and a homicidal maniac maintain tension at almost breaking point until the final elucidation, when the mystery is solved, justice is done and love is triumphant.

Not, however, before the audience has been intrigued by the many apparent clues to the culprit and their surprise at the astonishing culmination.

Flight Into Danger (*Federated*)

Cambridge Theatre. 2.30 p.m.

Cast: Bruce Bennett, Joan Barclay, Monte Blue, Hattie McDaniels. **Director**: Ed. W. Rote.

Eric Lane, G-man, is chosen to investigate the strange series of crack-ups that has been happening to mail 'planes when they get twelve miles south-east of a town called Hardcastle. After each 'plane wreck the pilot has mysteriously disappeared and the mail sacks have been systematically looted.

Instructed by his chief, Maddox, to bale out just as soon as his motor starts to go dead, Lane leaves the landing field and after an hour or two of travel is overwhelmed to find that he has a passenger, a stowaway, on his perilous flight. The stowaway, a beautiful girl, Marion Bronson, is a runaway bride-to-be. She has hidden in Lane's 'plane in her effort to escape her bridegroom and irate uncle.

Believing that the girl is mixed up in the business of wrecking mail 'planes. he is furious, but as the 'plane hits the fatal locale and its motor dies Lane grabs the girl in his arms and his parachute carries them both to safety.

After their landing Lane places Marion under arrest, but just as he is about to head back to the flying field a gang of men surrounds the couple and they are taken to a hide-out. Lane tries to stall the gang off by telling them that he has kidnapped Marion for the ransom offered by her uncle, and finally talks the head of the gang, Arnold, into taking him on as a partner. Arnold, still a little doubtful, agrees to cut Lane in, but he won't reveal the location of his ray machine that has cut down mail 'planes in their flight.

Lane outwits the gangster, however, and manages by a series of smart moves to manœuvre himself into a position to discover Arnold's secret. In a whirlwind finale the G-men nab the sky racketeers, and Marion decides that she will be married after all, this time to Eric.

Monday

The Masked Stranger (*Columbia*)

Own Theatre. 10.30 a.m.

Cast: Charles Starrett, Luana Walters, Kenneth MacDonald, Francis Walker, Forrest Taylor, Melvin Lang, Bob Nolan, Pat Brady, Frank LaRue. **Director**: Lambert Hillyer.

A tale of gun-blazing buckeroos, determined to track down a vicious gang of cattle rustlers, Columbia's "The Masked Stranger,"

Continued on next page

Continued from page 6

London Trade Shows

Gene Autry, cowboy star No. 1, who appeared in THE SINGING HILL (British Lion)

Monday—continued

presents that two-fisted, out-door action star, Charles Starrett, in the role of the mysterious Durango Kid, who is the terror of cattle thieves and friend of poor homesteaders. When his father is cold-bloodedly murdered because he knew too much about the activities of certain ranchers who were robbing "the nesters," Starrett straps on his guns and vows he'll bring the killers to bay.

Conceiving a clever plot to trap the rustlers, the action comes thick and fast as Starrett goes to work to finally expose the gang, and bring them to justice, but not before the star gives an exhibition of horsemanship and gunplay pulsating with excitement.

Luana Walters, as the daughter of a homesteader, victim of the rustlers' terrorism, appears opposite Starrett, and she is, it is claimed, a splendid foil for the rugged cowboy star. The Sons of the Pioneers do justice to the tuneful ballads they sing, and fine support is said to be given by Kenneth MacDonald and Bob Nolan. Direction is by Lambert Hillyer from an original story written by Paul Franklin.

All Square (*Columbia*)

Own Theatre. **2.15 p.m.**

Cast: Charles Starrett, Louis Currie, Bob Nolan, Paul Sutton, Hank Bell, Francis Walker, Ernie Adams, Jack Rockwell, Roger Grey, Richard Botiller, and the Sons of the Pioneers. **Director:** Lambert Hillyer.

In a swiftly-paced narrative said to be ideally fitted to his two-fisted, gun flaming talents as an outdoor action star, Columbia's "All Square" stars Charles Starret in the role of the Pinto Kid. The picture, a hoof-thundering story of the Old West, just after the Civil War, when hatred for the South still played a part in the new frontier, opens with Starrett riding North with a cattle herd, runs into the dual antagonism created by the Civil War itself and by the fact that the northern ranch owners fear the arrival of Texas cattle which, they think, will destroy their own business. He meets, and is attracted to the lovely owner of a northern ranch, and he runs into a mess of trouble when efforts are made to pin on him a bank hold-up and a rustled cattle herd.

It isn't until Starrett, after exciting and breathless adventures, has exposed the true culprit and rid the countryside of a terror-bent outlaw that the range-rider from Texas is accepted by the northern community.

In the role of the Pinto Kid, Starrett is seen to excellent advantage, while it is claimed that Miss Currie makes her screen debut a memorable one. The genuine western flavour of the film is, it is stated, enhanced by Bob Nolan and with the Sons of the Pioneers.

Tuesday

Shorts (*Columbia*)

Private Theatre. **10.30 a.m.**

A highlight of six outstanding short subjects to be shown by Columbia is "So You Think You Know Music," in which a number of distinguished personalities including Faith Baldwin, the novelist and Johnny Green, the musician, are put through a "quiz" which is packed with entertainment value. In the comedy field "Ready ,Willing, but Unable" presents El Brendel, while British shorts are represented by "Play the Game," a fascinating production showing how cricket bats, balls and stumps are made and winding up with a game on the village green. Other subjects to be presented on this occasion are a brilliant new screen snapshot which introduces many new Hollywood stars at work and at play, "There's Music in Your Hair," "Capital Sidelights."

Obliging Young Lady (*RKO-Radio*)

RKO-Radio Private Theatre. **11 a.m.**

Cast: Joan Carroll, Edmund O'Brien, Ruth Warrick, Robert Smith, Eve Arden, Charles Lane, Franklin Pangborn. **Director:** Richard Wallace.

The efforts of a mischievous child to cement the romance of reprehensible newspaper reporter with her father's beautiful young secretary makes for great comedy in RKO-Radio's "Obliging Young Lady."

Returning from her annual holiday, Ruth Warrick rejects the advances of Edmund O'Brien whose atentions only annoy her. Compelled to take her employer's daughter Joan Carroll, to a mountain resort to prevent her being involved in a court case between her parents, Miss Warrick again meets O'Brien—this time, unknowingly to her—engaged in writing a book.

Despite the advent of Miss Warrick's fiancé Joan endeavours to aid O'Brien with the affections of the secretary.

The many hilarious complications that occur before she successfully attains her end makes for a series of laughter-laden situations leading to the memorable conclusion. Robert Smith plays the role of Miss Warrick's fiancé with Eve Arden, Charles Lane and Franklin Pangborn in other notable characterisations. Richard Wallace directed the new film which was produced by Howard Benedict.

Jungle Cavalcade (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Adventure, vivid thrills and comedy are combined in the presentation of Frank Buck's "Jungle Cavalcade," successor to the highly popular "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw."

Crammed into the actionful narrative are the breathtaking scenes between crocodiles, man-eating tigers, pythons and panthers—sequences only captured by the daring and patience of one of the world's greatest big-game hunters.

Completely authentic and photographed in the Federated Malay States, "Jungle Cavalcade" also discloses in striking detail the amazing methods devised by Buck to bring back alive eagerly sought-after and valuable animals for the zoos of the world. In its presentation the exciting new film is designed to appeal to kinemagoers of all ages and of all types.

Wednesday

Shorts (*Columbia*)

Private Theatre. **10.30 a.m.**

Among this programme of five short subjects is a topical British offering "Ships of the Sea," which traces the history of steamships from the days of the famous Great Eastern right up to the present-day battleships. One of the funniest short entertainments ever presented is the claim made for "The Ring and the Belle," featuring Andy Clyde. "Beautiful Ontario," a Columbia colour tour, is of particular interest in view of the great part the Dominion is now playing in the war effort. This subject is described as an outstanding one from every angle. The two remaining subjects are "Black Eyes and Blue" and "It Happened to Crusoe."

Week-end for Three (*RKO-Radio*)

RKO-Radio Private Theatre. **11 a.m.**

Cast: Dennis O'Keefe, Jane Wyatt, Philip Reed, Edward Everett Horton, Zasu Pitts, Franklin Pangborn and Marion Martin. **Director:** Irving Reis.

The complications that eventuate when a young man intrudes on the domestic bliss of a young married couple provides the gay story basis of RKO-Radio's "Week-End for Three."

Produced by Tay Garnett, the story opens when Jane Wyatt invites Philip, an old flame, to spend a week-end at her house—hoping to revive the flagging attentions of Dennis O'Keefe, her serious-minded husband.

The scheme works, but soon afterwards the young couple discover the young man has no intention of taking an early departure. How, with the aid of Zasu Pitts, their maid, and Edward Everett Horton, O'Keefe's business colleague, they finally rid themselves of the menace to their happiness makes for delightful comedy in the story.

Marion Martin and Franklin Pangborn are other members of the cast in "Week-End for Three," which Irving Reis directed.

All That Money Can Buy (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Cast: Edward Arnold, Walter Huston, James Craig, Anne Shirley, Jane Darwell, Simone Simon, Gene Lockhart, John Qualen, H. B. Warner and George Cleveland. **Director:** William Dieterle.

A bargain with the devil, and its outcome, forms the compelling and unusual basis of RKO-Radio's star-studded feature, "All That Money Can Buy."

When a young farmer of a century ago, James Craig, is on the verge of abandoning everything because of misfortune, the devil arrives and offers him seven years of success in return for his soul.

Craig eagerly accepts, grows rich in land and property but poor in love and respect of his family and friends. And when the time comes for him to keep his share of the bargain he fights against his doom, turning for help to the country's greatest man, Edward Arnold.

Arnold finds the devil worthy of his abilities. His soaring eloquence as he endeavours to free Craig from his infernal contract leads to the crisis of the story.

Walter Huston plays the rôle of the devil with Anne Shirley cast as Craig's wife. William Dieterle both produced and directed the film from the screen play by Dan Totheroh. The story was adapted from Stephen Vincent Benet's famous novel which appeared with conspicuous success in America.

Hull Watch Committee has approved Joseph S. Adcock and James W. Larter as assistant managers of the Tower and Monica kinemas respectively.

James Craig and Simone Simon in a scene from RKO-Radio's William Dieterle production ALL THAT MONEY CAN BUY

WALT DISNEY'S "DUMBO" SET FOR TRADE SHOW

High Spot of Six New RKO-Radio Offerings

HAILED as the greatest Walt Disney full-length feature yet produced, and presenting a host of new and ingratiating characters, "Dumbo" will be Trade shown to-morrow (Thursday) week. It is the delightful story of a baby elephant told in typical Disney fashion with nine new songs. This is the highlight of six pictures constituting RKO-Radio's current Trade show offerings.

Offering a wide choice of fare the programme, scheduled for presentation during the period December 9 and December 16 comprises six films, the new line-up varies in theme from the Disney cartoon opus to vivid thrills, turbulent drama and to hilarious comedy.

Trade show details are as follows:—

Tuesday, December 9, 11 a.m., Private Theatre—**Obliging Young Lady** (Edmund O'Brien and Ruth Warrick).

Tuesday, December 9, 2.30 p.m., Cambridge Theatre—**Jungle Cavalcade** (Frank Buck).

Wednesday, December 10, 11 a.m., Private Theatre—**Week-End for Three** (Dennis O'Keefe and Jane Wyatt).

Wednesday, December 10, 2.30 p.m., Cambridge Theatre—**All That Money Can Buy** (Edward Arnold and Walter Huston).

Thursday, December 11, 2.30 p.m. Cambridge Theatre—**Dumbo** (Walt Disney).

Tuesday, December 16, 2.30 p.m., Cambridge Theatre **Look Who's Laughing** (Edgar Bergen and Charlie McCarthy).

Disney's Greatest

"Dumbo" is the story of a baby elephant born in a circus who, with its enormous flapping ears, is a figure of fun and the butt of the clowns. His experiences and adventures are remarkable as he strives for fame in order to establish himself as a personage in the circus world. He eventually succeeds in a way that makes him world famous and the most renowned little elephant of all time.

In addition to Dumbo, the new film offers a new comedy team, the Five Black Crows, birds who speak with the rich and spontaneous humour of negroes. Timothy Mouse, Dumbo's tiny friend, is another delightful individual, as is Casey, Jun., the brisk and alert little engine which pulls the circus train.

Many graded novelties are introduced by Disney in the gayly, infectious narrative, as well as revealing the steady technical progress made by his outfit in past months.

There are nine new songs, the most outstanding being "When I See an Elephant Fly," sung and danced to by the Five Black Crows. Another delightful musical number is "Casey, Jun.," sung by the little railway engine. Other songs are "Pink Elephants," a completely hilarious number sung by Dumbo and Timothy Mouse when they innocently drink too much champagne; "Look Out for Mr. Stork," "Clown Song," "Spread Your Wings," "Baby Mine," "It's Circus Day Again" and "Song of the Roustabouts." Most of the numbers were composed by Franch Churchill, who wrote the score of "Snow White and The Seven Dwarfs."

Obliging Young Lady

Joan Carroll enacts the leading rôle in "Obliging Young Lady," with Edmund O'Brien, Ruth Warrick, of "Citizen Kane" fame, Robert Smith, Eve Arden and Charles Lane.

Ruth Warrick is annoyed by the attentions of Edmund O'Brien, a reporter. She is assigned to take her employer's young daughter to a mountain resort to prevent her being involved in a court action between her parents, and upon her arrival again meets O'Brien, to whom Joan takes an immediate liking, and tries to interest Miss Warrick in him. At this interesting juncture, Miss Warrick's fiancé, Robert Smith, arrives on the scene. How the complications work out to the satisfaction of Miss Carroll and O'Brien provides a series of sparkling highlights leading to the romantic conclusion.

Richard Wallace directed.

Jungle Thrills

Designed to appeal to young and old alike, Frank Buck's "Jungle Cavalvade" presents adventure, strife and comedy in an astonishing animal picture, in which everything is unrehearsed and authentic.

Produced in the Federated Malay States, the film reveals the ingenious methods used by Buck to trap rare and precious animals for the world's zoos. That the jungle offers as much humour as it does adventure is demonstrated in several sequences introduced to relieve the suspense and excitement.

Fine Domestic Comedy

What happens when a boisterous young man intrudes on the domestic happiness of a high-spirited young couple provides the story of "Week-end for Three," a gay domestic comedy featuring Dennis O'Keefe and Jane Wyatt, which Irving Reis directed.

In a fit of pique caused by the devotion of her husband to his business, Jane Wyatt invites Philip Reed, an old flame, to spend the week-end at her house. Reed's attentions to Miss Wyatt have the effect of stimulating her husband's affections, but complications occur when the young man shows no sign of moving on.

When the husband is discovered with a blonde charmer, further developments come about, but how the young couple solve their difficulties with the aid of Zasu Pitts, their maid, and Edward Everett Horton, her husband's business colleague, provide an abundance of delicious comedy.

An Outstanding Feature

One of the most unusual film offerings of recent years, "All That Money Can Buy," in which Edward Arnold, Walter Huston, James Craig, Anne Shirley and Simone Simon enact the major rôles, was directed by William Dieterle.

The action is laid in the district of New Hampshire a century ago, and tells of the bargain by which a young American farmer sells his soul to the devil in return for seven years of prosperity.

The devil fulfils his part of the agreement and the farmer becomes rich, but loses the love of his wife and the respect of his neighbours.

When the time comes for repayment, however, the farmer makes a desperate effort to back out of the bargain. His wife learns the truth and appeals to a famous national figure to help them. How the statesman comes to the rescue, and with his compelling eloquence endeavours to save the farmer from the clutches of the devil, makes for the dramatic and memorable conclusion of this unique offering.

Edward Arnold as the statesman, and Walter Huston as his supernatural adversary, deliver brilliant portrayals in highly dramatic rôles. James Craig, in the part of the farmer, and Anne Shirley as his youthful wife, are excellent in the romantic leads.

Grand Comedy

Edgar Bergen and Charlie McCarthy and Fibber McGee and Molly unite their laughter-making talents with those of popular Lucille Ball in "Look Who's Laughing."

The amusing plot is concerned with the plight of McGee, a self-made man, who struggles unavailingly to make the townspeople induce an airplane manufacturer to build his factory in the town.

Edgar Bergen, planning to get away from business worries and forget that his pretty secretary, Lucille Ball, is going to marry his business manager, takes his radio partner, Charlie McCarthy, on a holiday to the town where, after a series of hectic and rib-tickling adventures, they confound a gang of local crooks and eventually obtain the factory for the town.

Allan Dwan, who produced and directed "Look Who's Laughing," has managed to keep the story fast moving and exciting as well as highly hilarious.

M. OF I. CONTROL OF FILM PROPAGANDA

Brendan Bracken Explains the Position

THE suggestion put forward in these columns that the Ministry of Information should control the issue of propaganda films of the various Services formed the basis of a question put to Brendan Bracken, Minister of Information.

It is stated that the Ministry was responsible, in general, for all Government propaganda films but that instructional and training films were made by the department which required them.

Neil Maclean asked the Minister of Information whether his department had a monopoly of the issue of propaganda films of the various Services—Forces and civilians.

Brendan Bracken said the Ministry of Information was, in general, responsible for all propaganda carried out on behalf of Government Departments through the medium of films; but instructional and training films were produced by the particular department which required them.

M. of I. Conditions

Neil Maclean asked the Minister of Information whether he could state the average length of propaganda films issued by the Ministry to kinemas; and what conditions were imposed on kinemas by his department.

Brendan Bracken replied that the average length of the "five-minute" films, issued weekly, was 600-700 ft. Other propaganda films, issued at intervals through commercial renters, varied from 2,000 to 5,000 ft.

No conditions were imposed upon the kinemas. The "five-minute" films were shown by agreement with the Cinematograph Exhibitors' Association. Other films were distributed commercially.

Transport of Propaganda

Hamilton Kerr asked the Minister of Information if he is satisfied that newspapers, propaganda and films, explaining the allied point of view arrive in the Near East with sufficient speed to be effective.

Brendan Bracken: In co-operation with my right hon. friends, the Secretary of State for Air and the Minister of War Transport, I am doing everything possible to reduce the time taken in the carriage of propaganda material to the Near East.

Notts C.C. reports that £737 has been allocated to charities in respect of Sunday opening from August, 1940, to June, 1941. It is anticipated that £272 will be available for the quarter ended September, 1941.

Gas Mask Film

WITHDRAWN FROM THE KINEMA

Exhibitor complaints respecting the distribution and presentation arrangements of the Ministry of Home Security film, "The Guardian o' Your Life," have resulted in the picture being withdrawn from the kinema.

In making this announcement in the House of Commons last week, Brendan Bracken explained that it was considered unsuitable for presentation in the ordinary commercial kinema.

The matter was raised by Neil Maclean in a question addressed to the Minister on the general subject of the control of propaganda films. He asked Mr. Bracken whether his department was responsible for the issue of a film of three reels in length about gas-masks and how to look after them; that it would take from 25 to 30 minutes to show this on the screen; and whether he had received any opinions from the kinema Trade on its value as propaganda.

Mr. Bracken replied that the film in question was made as a training film for the Ministry of Home Security, which agreed with the Ministry of Information in thinking that the film was not suitable for inclusion in ordinary kinema programmes.

Mr. Maclean: Is it not being issued to the kinema Trade at all? Is it withdrawn?

Mr. Bracken: I think so.

S.O. Recommended at Newport

ENTERTAINMENTS COMMITTEE VOTE

There was an echo of the recent Sunday opening discussions at Newport, last week, when a meeting of the Newport Sunday Entertainments Committee was held to review the present position regarding Sunday night entertainment for members of H.M. Forces at Newport, and to receive reports from bodies represented on that committee.

After a long discussion the following resolution was passed by a majority of four votes, four members (including the Mayor) refraining from voting:—

"That, as this Sunday Entertainments Committee have failed to meet the needs of members of H.M. Forces for Sunday evening entertainments, an appeal be made to the Newport Town Council to reconsider the question of the opening of Sunday kinemas in the town."

George Montgomery and Carole Landis in CADET GIRL (20th-Fox release)

Labour Exchange Officiousness

WEST COUNTRY CRITICS OF OVER ZEALOUS OFFICIALS

P. E. G. TAYLOR, at last week's meeting of the Devon and Cornwall Branch, complained of the conduct of some of the officials employed by the local employment exchange in reference to interviews with his employees. When it was shown that the employees were engaged in reserved occupations they were stigmatised as "worms," carrying on civilian work when they ought to be doing Army work. He questioned the right of these people to act in this way.

T. J. R. TAYLOR said he had similar experience at Newton Abbot.

The CHAIRMAN said this attitude by provincial employment exchanges was all too common, and should be checked. Whenever it was brought to the notice of the officials in London the employers found complete co-operation and sympathy, London recognising the difficult times all employers of labour were experiencing. It was only when they came to provincial employment exchanges that they found themselves out of step with the agreements already fixed by the higher authority.

Several cases were cited as being unsatisfactory, and the CHAIRMAN explained that their General Secretary had promised to take up any specific cases if the details were reported to him. It was very important that this should be done if employers wanted to keep their staffs.

The SECRETARY said the people who interviewed employees were not always officials but private individuals from outside employed for this particular job.

As a matter of fact they had no right to be expressing their personal opinions to employees. They knew nothing about the circumstances concerning the reservations and all that they were expected to do was to make inquiries and report, and not to give advice or pass opinions. He would bring the complaints to the notice of the General Secretary.

H. M. WILLIAMS (Looe, Cornwall) said he would bring up at the next meeting the subject of film condition, and was advised in the meanwhile to consult the General Secretary if he had any specific case to complain of. Since the complaint of delay in confirming contracts had been reported to the General Secretary there had been improvments, according to several members.

The next meeting will be December 30.

KINE. YEAR BOOK 1942

This volume is now in preparation. To ensure authoritative and up-to-date records will members of the Trade who have received forms please return them at once.

KINEMA NUISANCE FINED

Imposing a fine of £5 on Ernest Vallance (45), of Burnside Avenue, Middlesbrough, at Middlesbrough police court last week (Wednesday) for a common assault on a married woman while in a kinema, the Stipendiary Magistrate (A. R. Peaker) declared: "Assaults of this kind are intolerable. They cannot be allowed in a civilised community. You, and people like you, must learn that you cannot go and sit in picture houses in a subdued light and assault respectable married women.

Chief Inspector MacDonald stated that before moving to another seat in the Palladium kinema, Middlesbrough, because of prisoner's conduct, the woman struck Vallance in the face.

She later made a complaint, and pointed out prisoner when he was about to leave.

CHRISTMAS DAY FILMS FOR WAR WORKERS

National Publicity Advocated by London C.E.A.

THE desirability of a national campaign to advertise facilities offered by kinemas during the Christmas holidays is being considered by the L. and H.C. Branch. A report on the work of the man-power committee indicated the usefulness of this phase of the branch activities.

As applications are made by members almost every day, your committee has decided to meet as regularly as possible, and up to the date of this report ten meetings of the Committee have been held. Applications have been received from 53 kinemas in respect of 95 employees, but the committee has found itself unable to make any representation in respect of applications from five kinemas concerning seven employees. Your committee is glad to report that the arrangement appears to be working satisfactorily.

The General Secretary has drawn attention to the fact that the area governed by the London Divisional Labour Controller comprises the area of the Sussex Branch, the Kent County Branch and a small part of the Southern Midlands Branch. These branches have agreed to permit your committee to consider applications from their areas.

Other matters before the Executive Committee of the Branch included Sunday and Christmas Day opening. In the London and Middlesex areas closing remains as hitherto, other areas have not replied, and their silence is interpreted to mean that the hours will remain the same in those areas.

Christmas Day opening is allowed in the L.C.C. area, and in the Middlesex area where Sunday opening is allowed. The problem whether advertising of Christmas Day performances should be undertaken was left for future deliberation. Arguments for the course were that Christmas would be deprived this year of much of its usual family atmosphere and that the public should know that film entertainment was being provided on that day.

The Conciliation Board

The Executive Committe was formally notified that Sir George Wilkinson, late Lord Mayor of London, had agreed to entertain the offer by the Trade and employees' organisations of the London area to become chairman of the Joint Conciliation Board of the area. The opinion was expressed that the work of the Conciliation Board would become increasingly important at the end of the war.

Man Power Registrations

Reporting to the Executive Committee of the Branch, London and Home County C.E.A. officers give a record of the valuable work undertaken by them under the Registration for Employment Order, 1941. It will be remembered that the officers were empowered to deal with this matter at a general meeting in August.

It should be borne in mind, says the Report, that the function of the committee is to consider applications, taking into account whether the calling up of an employee is likely to jeopardise the kinema, and whilst the committee cannot obtain exemption for an employee it is worthy of note that the local labour exchanges have in the main fallen into line with the recommendation of the Committee, either for deferment of call-up or retention in present employment. The committee is acting in the true spirit of the arrangement with the Labour Controller, and is very scrupulous in its examination of cases.

Rating of Kinemas

It was announced that a report on rating of kinemas had been prepared for the consideration of members of the Executive Committee for them to go through at their leisure and for observations to be offered at a future meeting.

S.O. at Croydon

The Trade members of the Croydon Advisory Committee on Sunday films were re-elected in the persons of Major Alfred Davis and B. Tyne, circuit manager of A.B.C.

Sunday and Children's Matinées

Communications from the L.C.C. included a request for a statement of the branch's attitude towards free entertainment given in kinemas on Sunday morning. The view of the branch is that the Sunday morning opening of kinemas should not be encouraged.

The L.C.C. has also expressed the view that it is not in favour of permitting children's matinées in kinemas, a view in which the branch concurs, in consequence of the responsibility involved.

Musicians' Dress

A request from the Musicians' Union that in view of the difficulties arising from clothing restrictions performers in the orchestra pit might be permitted to wear dark morning wear instead of dress suits was agreed as being a reasonable suggestion.

Arthur Taylor on C.T.B.F. Committee

Arthur Taylor (branch secretary) has been appointed to the Committee of the Cinematograph Trade Benevolent Fund.

By the chairman's casting vote the Swanscombe U.D.C. General Purposes Committee granted permission to the Wardonia to open at 2.30 instead of 4.30 p.m. on Sundays and also to be allowed to open on Christmas Day.

MIXED BAG FROM THE M. OF I. PROPAGANDA SUBJECTS

Some Films we shall See and Others we Shan't

A VARIED half-dozen of new short subjects were shown to the Press last week at the Ministry of Information premises. They testify to the resources at the Ministry's command, rather than to the triumphant use of such facilities; but it would be unfair not to accord them, as a whole, decided praise.

It is a little puzzling, however, to note their category groupings. "Defeat Diphtheria," Rotha's excellent record of the wonderful progress made by injections on schoolchildren, is a non-theatrical release of national value, but why "Transfer of Skill" (Shell) is in the same class is unexplained. It is a very interesting and informative revelation of how jewellers, watchmakers, fishing-tackle makers and other experts have switched over to precision engineering for munitions, and every audience should be able to see it as a fascinating illustration of war time adaptability of the highly skilled worker.

Again, "R.A.F.—Action" (Movietone), with its telling shots of a Hurricane attack on an enemy convoy, and Pathé's "Empire's New Arrivals," which displays gunnery in practice and some glimpses of Britain's paratroops being landed from the air, are capital fare for everybody, and it is a pity if they are only for overseas release. They may not contain much that is new in fact, but such pictures keep alive the spirit in which exhibitors have promised their co-operation with Government propaganda.

Two striking general five-minute releases completed the showings. "Three In a Shell Hole," from Russia, is a dramatic episode of a nurse and two wounded soldiers, Russian and German, under fire on the Eastern front. It is simple but forcible, with English dialogue very competently dubbed, and is released now.

Released December 15, "Royal Observer Corps" (Spectator) gives overdue credit to a very important semi-civilian service which has for many months been doing an unspectacular but vital job in direct collaboration with our R.A.F. Commands. Its vigilant duty and prompt routine in spotting all aircraft over Britain is crisply and clearly brought out, and the insight into its methods will be news to millions. This is just the kind of descriptive subject that audiences appreciate.

Birkenhead Watch Committee has instructed the Town Clerk to communicate with kinema licensees, asking them to agree to open kinemas on Good Friday at 4 p.m., instead of 2 p.m. as previously agreed.

Dorothy Lamour, Jon Hall and Katherine de Mille in the Technicolor production ALOMA OF THE SOUTH SEAS, a Paramount offering

PADDING-OUT FEATURE OFFERINGS CRITICISED

Devon and Cornwall Wants Four-reelers

THE unnecessary padding of mediocre films was criticised at the last meeting of the Devon and Cornwall Branch, over which Leslie C. Hill presided, and a plea for the introduction of four-reel subjects was endorsed by the members. The establishment of an area pool of projectionists was suggested, and there was advocacy for the abolition of the C.E.A. review marking system in view of the difficulty of standardising the requirements of various districts.

The SECRETARY read a letter from P. H. Vadge, joint hon. secretary, Help for Russia Committee, asking the Branch to authorise a collection at the local kinemas at the earliest possible date on behalf of the fund. The committee was formed under the auspices of the Plymouth and District Trades Council.

Several members said they had already been granting facilities for collecting for charitable objects in the foyers of their kinemas but objected to collections being taken in the house itself.

One Plymouth circuit house allowed collections in the house for two objects only—Lord Mayor's Fund Day and Poppy Day.

The Secretary mentioned that the application was for Plymouth only, and it was decided to reply to the effect that while members were in full sympathy with the objects of the fund it was against the policy of the Branch to allow collections inside the house.

A Reservoir of Operators

There was a long discussion as to whether it was possible to establish a projectionists' pool in the area, the point being raised by FRANK WHEELER (St. Budeaux), the idea being that in the present circumstances the stability of employees was so uncertain that an exhibitor never knew when he might be left stranded without a projectionist. If the projectionists were pooled (circuits as well as independents) they would probably always have someone to call on in case of need.

The CHAIRMAN thought Mr. Wheeler's idea was a good one.

H. GILLEY (Plymouth Odeon) believed the circuits already had their own pools.

H. M. WILLIAMS considered it would be advisable for independents to have their own pool.

H. B. MATHER pointed out that there were only two or three independents left in Plymouth.

The CHAIRMAN suggested that they should contact each exhibitor in the Plymouth area and ask the number of projectionists available, and whether, in their opinion, a projectionists' pool was practicable for relief in case of emergency. It would depend on the answer whether they should go ahead.

The SECRETARY said he would interview each exhibitor.

In reply to a question the Chairman said they had the assurance that *bonâ-fide* girl trainees would not be called up.

The Marking System

The efficacy of film report markings was questioned by the members, some contending that it was a useless proceeding, and was no indication whatever as to the suitability of a certain film in a certain area.

The Chairman (LESLIE G. HILL) said he was in favour of the total elimination of such marking.

The SECRETARY said that twenty years ago a distinct definition was given as to how these markings were arrived at.

The CHAIRMAN said that it was on markings that films were sold generally, but his experience was that the markings were totally at variance with the requirements of the various districts. For instance, a film that would suit London would not interest Cornwall. If marks were to be given at all, let them be given for the film's appeal value, or entertainment value. He would, however, like to see the marking abolished altogether.

Not Practical

FRANK WHEELER said he had been booking for thirty years and never once had he given any thought to markings.

C. J. BUROW said he had only concerned himself as to whether a film suited his audience.

W. FARRANT GILLEY (Paignton) said he had found the marking good, but L. LENNARD (Looe), W. PICKLES, J.P. (Buckfastleigh), and H. B. MATHER (Plymouth) said they had no use for them as they were at present.

It was resolved to inform the General Council that the Devon and Cornwall Branch was not in favour of the present system of film marking, and suggested that if such marking was to be continued there should be a greater margin of latitude for "appeal" and "entertainment value." This was recommended for the guidance of the delegate.

Quicker Circulation

With reference to M. of I. films they were asked to show, it was remarked by Mr. GILLEY that some members neglected to return films they did not use until late, and in this way they were not helping the M. of I. in distribution.

It was suggested that some exhibitors must have as many as eight or ten M. of I. films by them and were probably keeping them as "stand-by" programmes. (Laughter.)

Features are Too Long

The inordinate length of mediocre films was criticised, the CHAIRMAN remarking that no film should be more than between 6,000 and 7,000 ft. The Americans favoured one-feature programmes, but here most of us put on two features.

A tendency in America was to make the films longer and longer. There was a good deal of padding in the long films, and he had heard it said that it took three-quarters of an hour to warm up some films. The public to-day were being educated to have their necessaries curtailed, and he thought this should also apply to entertainment.

There was a diversity of opinion as to whether one- or two-feature programmes were the most popular, but a consensus of opinion that more four-reelers were wanted. In the end, it was resolved that the delegate should bring the matter to the notice of General Council.

Reorganise Current Charge

An interesting point for all exhibitors was raised by W. PICKLES. It was with reference to standing electricity charges. He pointed out that a very small number of lights were allowed as compared with the time when the charges were fixed, and suggested that an effort should now be made to get these charges reduced.

The CHAIRMAN remarked that in Cornwall the electricity people were very fair to users and made concessions wherever possible. He suggested that an arrangement might be come to by seeing the local manager.

T. J. R. TAYLOR (Newton Abbot) said in some cases lights were assessed on floor measurement, and C. J. BUROW (Tavistock) said his experience was that special assessment was generally given in such cases.

No resolution was passed, Mr. PICKLES deciding to consult the local manager of the electricity undertaking.

Percentages

With reference to the question of percentage *versus* flat rate booking, the position, said the General Secretary, in a letter, was clear, but it was possible that some aspects of film rentals might be developing on different lines to which the Association would need to devote attention.

A concert at Darwen Olympia resulted in £51 being handed over to the R.A.F. Benevolent Fund. This brings the Olympia's contributions to war charities to well over £500.

A scene from REAP THE WILD WIND produced by Cecil B. de Mille in Technicolor which Paramount will shortly Trade show in this country. Ray Milland, John Wayne and Paulette Goddard are starred

John Beddoe, Gloria Dickson and Richard Fiske in THE BIG BOSS, a Columbia picture reviewed in November 27 issue.

Trade Protest Against Unfair Competition

DEVON AND CORNWALL DISCUSS CAMP KINEMA MENACE

COMPLAINTS about unfair competition from camp entertainments, and particularly those sponsored by E.N.S.A., occupied the attention of the Devon and Cornwall Branch at its last meeting. A recent resolution of the branch on the subject, and the reply from head office, gave rise to a lengthy debate.

The resolution was: "In view of Press reports the members of the Devon and Cornwall Branch were somewhat perturbed that a position similar to that surrounding the film 'Target for To-night' might occur and requests the appropriate committee of the C.E.A. to take suitable action to prevent such a deplorable situation."

The General Secretary, in his letter, said with respect to the "Target for To-night" incident:—

"I know of nothing happening to vary the arrangement to which I know the Ministry of Information will adhere, that they will first submit to the K.R.S. and C.E.A. any films which they desire to run commercially. They have already submitted six 'shorts,' as is known to the General Council. I anticipate that there will shortly be a longer film ready which I also know they will submit in accordance with these arrangements. Our committee is watching this situation just as closely as the branch, and if you will inform me what reports you have received they would be useful to the committee because we can never know too much."

Camp Kinemas

The SECRETARY had received another letter bearing on the subject of camp kinema competition from E. J. Hinge. Mr. Hinge said he had made a thorough investigation of the matter and that he found that the commanding officer of the district was the person at fault.

The unit in question was placed at the disposal of this officer and he would not disclose the actual location to the E.N.S.A. area representative. This, of course, was entirely wrong, as the E.N.S.A. area organisers were entitled to know every situation where it was proposed to exhibit films, added to which the commanding officer should know perfectly well that no exhibition should be given within two miles of an existing kinema.

Mr. Hinge added that the Kinema Section at Drury Lane was very much perturbed that this should have happened and had taken the necessary action to prevent a recurrence. He thanked the Devon and Cornwall Branch for bringing the matter forward because it was only when specific instances of infringement of exhibitors' rights were brought to notice that the matter could be taken up.

W. PICKLES said that seemed to dispose of the question as to the distance limit. He was glad to know that no shows had been given since that letter was written.

One Mile Away

P. E. G. TAYLOR (St. Agnes) reported that a kinema was erected and equipped on War Department ground situated about a mile from his local hall, and that apparently no money was being spared on the fitting up of the concern which might very well be regarded as "a pocket super."

C. H. RUNDLE (secretary) said he had a letter from Ben Henry, the kinema officer, advising him that the kinema was being set up and that it was to be run in exactly the same way as Garrison theatres were run all over the country.

He said he understood that the local exhibitor had raised certain objections because of the close proximity of the camp to his kinema, and he therefore wanted to know how matters stood so that it could be disposed of to the satisfaction of everyone concerned. He asked whether civilians were being invited to attend the shows as well as the Service men?

MR. TAYLOR said he believed that they were.

The CHAIRMAN said he believed there was a national agreement to the effect that no camp kinema or outside show should be run within two miles of the legitimate kinema in order to obviate unfair competition.

C. J. BUROW (Tavistock) said he had had considerable experience in such matters and could sympathise with Mr. Taylor; he assured the meeting, however, that the "Tommy" paid exactly the same fees as if he were visiting the ordinary kinema.

W. FARRANT GILLEY (Torquay) thought it was well understood that no camp kinema was allowed to be run within two miles of a local kinema.

The CHAIRMAN said that many of the Service shows, sponsored by E.N.S.A., were detrimental to the legitimate business. They usually showed a long programme, very often with films the local exhibitor had difficulty in getting. He suggested, and it was agreed, that the matter should be referred to Mr. Fuller.

SUNDAY AT 4 p.m.

Eastry Rural District Council have agreed to vary the hours of the New Cinema, Aylesham, to allow performances to begin at 4 p.m. on Sundays. The kinema, in a Kent mining village, is the only one in the jurisdiction of the Council.

C.E.A. PRESIDENT ATTENDS HANTS MEETING

Advice on Present Problems

GOOD FRIDAY CONTRIBUTIONS WAIVED

LT.-COL. LEWIS, the National President, attended last week's meeting of the Hants and I. of W. branch, which was held at Bournemouth. His address, which surveyed the present position of exhibitors, was much appreciated by the members. He was entertained to lunch after the meeting. Ald. G. W. A. Wright presided, supported by Clr. H.P.E. Mears.

Ald. WRIGHT and G. H. CLEMENT were nominated to serve on a committee formed under the chairmanship of the Mayor of Southampton to assist the Aid for Russia Fund.

Good Friday

The long-standing grievance of members against the Hampshire C.C. which, despite many protests, had hitherto insisted on those kinemas licensed by that body contributing 7½ per cent. of their takings to charity if they opened on Good Friday, was reported to have been satisfactorily settled.

The CHAIRMAN, who had done much work in connection with the matter, reported that the County Council had now decided to waive the condition attached to licences for Good Friday opening.

S. H. PARSONS conveyed the thanks of the members to the chairman and officers of the branch for the fine work they had done in this matter.

Our Own Fund

In connection with the formation of local committees to further the interests of the C.T.B.F., the CHAIRMAN reported that the Southampton Committee had written to members in the district and, in the replies received, there seemed to be a considerable body of opinion that many staffs, owing to the war, were only temporary and they really had little interest in the fund or in the industry generally.

The replies revealed, however, that, out of 17 halls in Southampton, six already had the penny-a-week scheme in operation, in seven cases the managers were awaiting further information before putting the matter before their staffs, and the ramaining four kinemas had not replied.

In 15 cases it was reported at a meeting of the committee that donations of two-thirds of a penny per seat had been made, and the cheques remitted to headquarters; in two instances no report had yet been received.

The committee had decided that the branch secretary should obtain a further supply of pamphlets and again write each kinema which had not put the penny-a-week matter or, if they would prefer to have a collecting box so that members of their staffs, whether temporary or permanent, who cared to consider subscribing a penny a week could do so if and when they liked.

Early Closing

The CHAIRMAN reported on the situation locally as to early closing. He stated that he had placed the views of the Southampton members before the Corporation of that town, and he was satisfied with the result of the interview.

Mr. DAVIES raised the question of the conditions imposed on kinemas in the centre of Southampton as compared with those in the suburbs, and asked why the Corporation should impose a seven o'clock curfew on Sundays and not on weekdays.

Mr. DAVIS also referred to the same matter, and expressed the opinion that this anomaly should be removed.

The CHAIRMAN said he would do what he could to get the matter put right.

Public Transport

The position in Bournemouth in regard to closing was reported to have been clarified since the last meeting. It had been decided some time ago that in the middle of November all public transport from the centre of the town should finish by 9.30, but, despite this, arrangements were made for kinemas to remain open until 10 p.m. after the local police had been consulted.

Eventually the Corporation decided to only stop running petrol buses at 9.30 p.m. and to run the electric trolley bus services so that last buses would leave the centre of the town at 10.15 p.m.

President's Address

The President (Lt.-Col. LEWIS) addressed the meeting on various matters which the C.E.A. had dealt with recently. He referred at some length to the "curfew" question and stated that thanks were due to the General Council and particularly to the Chairman of the Hants and I. of W. Branch who had done a considerable amount of work in securing the lifting of the early "curfew."

He also expressed gratitude to the General Secretary for his work in connection with this matter

The Fund

In regard to the Benevolent Fund the President said that before the war a considerable amount was raised for the Fund as the result of a festive evening which could not now be held owing to the war. They therefore had to find other means to help the Fund and he was very pleased with the result so far.

Man Power

The President also dealt in detail with the question of the reservation of managers and staffs. In regard to managers he said there was no reservation, but a form, N.S. 100, could be obtained from the local employment exchange on which to apply for deferment of calling up.

Mentioning the position of projectionists the President explained that originally there was an official reservation over the age of 25, but the age was then raised to 35. He wanted to make it quote clear that there is no reservation at the moment for a first projectionist until he reached the age of 35, nor for a second projectionist until he reached that age, **but a first projectionist over the age of 25 "shall not be called up."**

If a second projectionist was promoted to first projectionist this fact must be immediately reported to the local employment exchange.

Operators who registered must state themselves as being such, otherwise they are liable to be called up and the Association could not render any assistance. He also referred to the difficult position in regard to usherettes. There was no reservation in regard to these and it had been found that it was not very easy to replace the younger "mobile" girls with older women.

The Secretary also gave information to the meeting especially with regard to the position in respect of the printing of posters.

Film Stars to Visit New York

Laurence Olivier and Vivien Leigh are among the artistes who will take part in two concerts in aid of the Russian Relief Fund to be given in York Opera House and Empire on Sunday, December 7.

Laurence Olivier has been granted special leave to appear, and Vivien Leigh will make a journey from Derby in order to take part. Ivy St. Helier is also in the bill.

David Rose, managing director of Paramount, has a chat with A. E. Pike, Odeon Weste Administrator, and W. Riley, manager of the Odeon, during his recent brief stay at Bristo en route for America

Hants & I. of Wight Luncheon

Lt.-Col. LEWIS WELCOMED TO BOURNEMOUTH

After the meeting the Chairman entertained the President and Gen. Secretary and the members of the Branch to luncheon.

Proposing the toast of the President, Coun. H. P. E. MEARS gave him a very hearty welcome to Bournemouth and said that they had been the greatest of friends and had worked together well. He congratulated the President on the vigorous and successful manner he had dealt with the "curfew" question and congratulated him on the success of the efforts which he, together with the officers and members of the General Council, had achieved in that matter.

He sympathised with the President in the work which the many difficulties which now beset the Trade imposed on him, but added that the work had fallen on very capable shoulders.

Following a brief repiy from the President, G. BRAVERY proposed the health of the General Secretary in complimentary terms, and the toast of the Chairman (Ald. G. W. A. WRIGHT) was heartily responded to on the proposition of DAVIES BEYNON.

WILTS GETS CHRISTMAS DAY OPENING

The application by the Bristol C.E.A. Branch to the General Purposes Committee of the Wilts County Council on behalf of six kinemas in that county for permission to open on Christmas Day has been granted.

The kinemas concerned are the Palace, Calne; the Palace, Devizes; Astoria, Chippenham; Regal, Devizes; Athelstan, Malmesbury; and Regal, Trowbridge. They will open from 5 to 10.30 p.m.

Herne Bay U.D.C. has agreed to the Christmas Day opening of the Casino and Odeon kinemas subject to an appropriate contribution to the Sunday kinema fund.

MORECAMBE ASKS FOR EARLIER HOURS

Exhibitors' Holiday Request

At Morecambe Watch Committee a letter was received from the Morecambe Entertainment Proprietors and Managers' Association requesting the committee to support the application for an extension of the closing hours for places of entertainment during the Christmas and New Year holidays. The town clerk was asked to inform the Association that the committee has no jurisdiction over the extension of hours and that such applications are dealt with by the magistrates.

Victor McLaglen, Marjorie Woodworth and Dennis O'Keefe in a scene from BROADWAY LIMITED, recently Trade-shown by United Artists

The Week in Scotland

A LODGE ANIMA INSTALLATION

Masonic brethren are reminded that the Installation meeting, the most important of the year, takes place on Friday first in the Masonic Chambers, 100, West Regent Street, at 2 o'clock prompt. Brother W. J. T. Bendon has been re-elected for another year and the installation will be carried through by two Past-Masters of Lodge Anima Brother W. Kempsell and Brother J. M. Kissell. The R.W.M. hopes and expects a large attendance. Short harmony as usual will follow the installation ceremony.

New Kinema Company

Among the new companies registered last week is the following:—

No. 21898.—La Scala (Cupar), Ltd., Kandahar House, 71, Meadowside, Dundee, Capital, £1,000 in £1 shares. Private company to carry on business of entertainment and amusement caterers, proprietors, and managers. Director:—John Bannerman Milne, picture-house director, Kandahar House, 71, Meadowside, Dundee.

Ayr Amateurs

The Film Society of Ayrshire opened their seventh season last Sunday evening. The meetings are now and in future to be held in the Ritz, Ayr.

Aberdeen Company's £600 for War Charities

The sum of £600 has been allocated by J. F. Donald (Aberdeen Cinemas), Ltd., from a fund to benefit war charities established by them on July 1. The fund receives its revenue from monthly Sunday concerts held in one or other of the theatres belonging to Messrs. Donald. It is administered by a committee consisting of the Lord Provost, Sheriff Laing, James R. Donald, Herbert Donald, Richard Donald, F. M'Guggan and Wilson H. Smith. The Lord Provost was appointed chairman and Wilson H. Smith, treasurer,

The funds to benefit from the £600 are: £100 each to the War Comforts Fund, Air Raid Distress Fund, British Legion, Prisoners of War Appeal, and the Y.M.C.A., and £50 each to the Red Cross Fund and the Soldiers', Sailors' and Airmen's Families' Association.

Aberdeen magistrates have just granted permission to Messrs. Donald to continue their Sunday concerts at more regular intervals.

S.O. QUEUES AT AT RHYL

Vicar's Protest Ignored

A complaint about local kinemas opening at 7.30 p.m. on Sundays, instead of at the pre-war hour of 7.45 p.m., has been addressed by the vicar and churchwardens of Rhyl (North Wales) to the Rhyl Town Council.

In his letter the Vicar (Canon R. H. Roberts, M.A.) protested that the earlier opening hour interfered with the church services on Sunday evenings, as people "queued up" for the kinemas long before the actual opening hour. He added:—

"We consider the opening of kinemas on Sundays quite unnecessary, and directly opposed to the feelings and consciences of the majority of Rhyl people. We therefore respectfully suggest that this earlier opening hour is indefensible in every way."

No Objection!

In their reply to the letter, the Rhyl Council state that, after giving sympathetic consideration to the complaint, "the Council are of the opinion that, in view of the abnormal conditions due to the war emergency, they do not propose offering any objection to the revised opening hour on Sundays."

Minehead Rejects S.O.

By seven votes to six, Minehead Urban District Council decided against the opening of kinemas on Sundays. Opposition to the proposal came from various religious bodies.

Sunday concerts for the troops are permitted at a local theatre.

Deborah Kerr, Niall McGinnis and Elizabeth Mann in a scene from the Soskin production THE DAY WILL DAWN

"FIRST OF THE FEW"

Howard's Progress

SQUADS of bare-kneed, brown-shirted Hitler Youth, shepherded by a stocky "Strength Through Joy" leader on one of the sets at Denham the other day, had nothing to do with the war time horrors of Nazi rule. The period was 1934, the place a Glider Club in the Hertz Mountains. A picturesque and peaceful scene.

The late R. J. Mitchell (Leslie Howard, also producing and directing), Mrs. Mitchell (Rosamund John) and Test-pilot Crisp (David Niven) were visiting the club during one of the Spitfire designer's rare vacations. The fanaticism of the German flying aces so alarms him that he cuts his holiday short and returns to England and feverish work at his drawing board.

Another big scene which Howard is about to stage is the Ball given on the occasion of Britain's Schneider Trophy win in 1929, when Mitchell's Supermarine S.6 completed the course at 328 m.p.h. A notable guest at the affair will be Lady Houston, whose generous and colourful personality will be re-created by Toni Edgar Bruce.

Howard has also completed some smaller scenes, such as a Vickers Aviation board-meeting, and an American hospital sequence which has Miss Leslie Howard, the star's daughter, playing a small part as a nurse.

"BACK ROOM BOY" AT ISLINGTON

"Back Room Boy" is nearing completion at Islington under Herbert Mason's direction.

While the film is nearly complete, disillusionment of the eight Gainsborough glamour girls playing mannequins in it is *quite* complete. Having been chosen from a number of applicants because of their striking good looks, the girls quite naturally expected to have to look glamorous and wear beautiful clothes on the screen and received a shock last week at Islington when they found they were to spend each day in very old clothes, being drenched with rain and blown about by the wind. Herbert Mason was working on scenes of the girls on the rocks of the lighthouse, crossing by the perilous rope bridge to the next island.

"Alibi" Secured By British Lion

Desmond Hurst Directing

ANOTHER subject in British Lion's British production programme for 1941-42 has been selected in "Alibi," based on the French film of the same title, which Brian Desmond Hurst is to direct at Islington.

This announcement follows closely on the decision of S. W. Smith to make "Garrison Theatre."

Joseph Somlo will produce "Alibi," a strongly holding drama, which will be made as a front-rank picture. It is hoped that production will start during the next few weeks.

Margaret Lockwood, the Gainsborough star, and Robert Morley have already been secured for the leading rôles, and negotiations are now being made with several well-known players to fill other major rôles in the outstanding cast which a production of this calibre necessitates.

Cannons of Hollywood

"When a dog bites a man, that's nothing, but when a man bites a dog, that's news." Twisted slightly, it fitted George Cannons, well-known photographer, who is working for G.B.-Gainsborough at Islington.

Assigned as still-man on the production of "Back Room Boy," during one sequence director Herbert Mason decided Cannons would make a good commissionaire in a B.B.C. scene. George was rushed off, and reappeared in uniform and played the rôle with great dignity, in spite of ribald remarks from the crew.

Great blow came when Mason called out, "We'll have a still of this." Cannons abandoned rôle for a minute or two, set up the camera on a stand-in, walked back into position, and was duly photographed by Herbert Mason. Later in the day, crew and director presented Cannons with a large board inscribed, "When a camera snaps a still-man—that's Cannons." After 17 years in the Industry, both here and in Hollywood—how well I remember him with Hal Roach and Christy—it will take some living down. "Still," as a chippy remarked, "war is a great leveller"!

PARISH SIGNS FIVE "UNKNOWNS"

"These Are Strangers" Being Cast

BRITISH National and Anglo-American officials who, last week, viewed a rough cut of Michael Powell's "One of Our Aircraft is Missing," are unanimous in declaring it far and away Powell's finest to date. The picture is still being edited but should be available for screening early in January.

On Saturday, John Baxter completed J. B. Priestley's "Let the People Sing," dead on schedule, a peculiarity of Baxter's that must often puzzle other producers. The picture stars Fred Emney, Alastair Sim, Patricia Roc, Edward Rigby and Oliver Wakefield. It, too, should be ready for screening early in the New Year. It is Baxter's most ambitious undertaking to date, and one of British National's most important features.

Chance for Unknowns

Meanwhile, Lance Comfort, director of "Hatter's Castle," is back with British National, and starts directing "These Our Strangers," with Richard Vernon producing, on Monday next.

The cast of this picture is certainly an interesting and unusual one, with five of the leading players completely unknown and making their film début. They include one of London's glamorous Windmill girls, a girl from the Russian ballet, two Piccadilly newspaper sellers and a 14-year-old discovery with a voice, it is claimed, as remarkable as Deanna Durbin.

Felicity Watt, playing the romantic feminine lead, is making her first screen appearance. She is a ballet dancer who has toured all over the world with the Russian Ballet. Margaret McGrath, blonde, statuesque, husky voiced Windmill star, plays a character rôle as a tough servant girl, while the two 14-year-old newspaper boys are Leslie Adams and Henry Fowler, playing two tough Cockney evacuees. Dick Vernon discovered this pair when he heard them do a broadcast in "In Town To-night." He was so impressed that he got in touch with them and gave them a test that turned out so successful they were given leads in the picture. Shirley Lenner, at 14, has had stage and radio experience, but this will be her first film. Vernon and Comfort are confident her voice will prove a sensation. Kennedy Russell is writing some songs especially for her to sing.

Bransby Williams Signed

Bransby Williams, following his success in "Common Touch," will play "Uncle Syd," and Jeanne de Casalis is to have the featured rôle of "Sheila"; Christine Silver has also been signed up, while George Cole, the boy who made such a hit in "Cottage to Let," is playing an important part in the film.

Other important rôles are played by Dave Gordon, Sidney King, Ronnie Shiner, Stanley Escane, Tony Hilton, Leslie Adams, Hector Abbas, Jack Vivian, Vi Kaley, Hay Petrie, Patricia Fox, Ben Williams, John Slater, Maire O'Neill, Charles Victor, Olive Sloane, D. J. Williams, and Norman Pierce.

Harry Welchman, who was to have played one of the leading parts, finds that he cannot fit in the picture with his pantomime engagements.

East End Kids for Butcher's New Film

THE boys who appear in the new Butcher-Signet production, "Front Line Kids," which Maclean Rogers is directing at Riverside are East End youngsters playing at war time gangsters in East End tenements, with Gerald Rex and Johnnie Singer as their leaders, called Rags and Ginger. (Incidentally, continuity girl Peggy Singer is no relation to Johnnie.)

An opening scene showed the Kids being copped for catapulting stones at windows. Leslie Fuller stars as the resident at the tenement and head porter at a West End hotel, who gets them off and instals Rags and Ginger at the hotel as page boys.

Early scenes in a luxury suit brought on Fuller, the porter, directing the kids in a fierce attack on David Keir as a crook parson. The kids were so enthusiastic that Mr. Rogers cut the proceedings with an injunction to them not to kill the actor.

Their bursting energy found further relief in the handling of a heavy travelling trunk suspected to contain Crown jewellery looted from an Embassy during a London blitz. The trunk will prove to be one of three, all exactly alike; the similarity leading to raging and tearing complications in the action.

There are two sets of crooks, led by Anthony Holles as the rascally hotel manager, and Marion Gerth as a blonde siren. Most of these detrimental individuals are of foreign extraction. Add to this the wealth of East End lingo favoured by the kids, and it will be realised that the dialogue throughout is rich in comical expression.

The unit includes assistant director Bill Boyle, cameraman Stephen Dade, and art director Andrew Mazzie. Story is by John Byrd, and dialogue and scenario by Maclean Rogers, H. F. Maltby and Katherine Butler.

BUTCHER'S AGREEMENT WITH A.C.T.

Negotiations have been successfully concluded, it is announced by G. H. Elvin, General Secretary of the A.C.T., with Butcher's Film Service, Ltd., on production at Hammersmith Studios, to pay overtime to A.C.T. members earning up to and including £17 10s per week at the rate of 1/47th of their salary per hour.

This brings that company into line with the agreements in operation at Denham Studios, Gaumont British Studios, Lime Grove and Islington, and Rock Studios at Elstree.

Amy Johnson Film

WELCOME SCENES AT CAPE TOWN

High spot of the action last week on the Anna Neagle-Robert Newton production based on the flying careers of Amy Johnson and Jim Mollison which Herbert Wilcox is directing at Denham was thrilling crowd scenes at the Cape Town aerodrome where the aviators land after a spectacular flight from Britain.

RECORD CAST FOR "FLYING FORTRESS"

A manufactured "blitz," complete in every detail, was the feature of the week at Teddington, where Walter Forde is directing "Flying Fortress."

The sequence of the London blitz is one of the most important developments of the story, which at this point occurs in the East End. A complete reproduction of a L.A.A.S. station was built on the main stage, and Forde captured many fine scenes of the girl drivers springing to every emergency. All the girls working on the set were drivers and personnel who actually drove ambulances through the streets of London during the heavy raids last winter.

Many narrow alleys cluttered with débris formed part of the set, and the drivers manœuvred their vehicles through the tortuous ways with a skill borne of practice under the worst conditions. Unfortunately, similar scenes are to be found in other productions now nearing completion or ready for Trade showing, but it does show a belated interest in the one A.R.P. service that has had remarkably little publicity, yet which bore the brunt of the Nazi bombing.

The stars of "Flying Fortress" are Carla Lehmann, Richard Greene, with Donald Stewart and Betty Stockfeld as featured players, yet the story which deals with the Atlantic Ferry Service and the ferrying of bombers to Britain, particularly Flying Fortresses, and their subsequent use over Germany, is so big that up to the present 61 speaking parts have been cast.

This imposing cast is by no means complete, and further additions include Leslie Bradley, Peter Croft, Hubert Gregg, Jack Watling, Michael Whittaker and Lisa D'Esterre. KINE. understands the film will be dedicated to the A.T.A. service, which has played a big part in the maintenance of our war effort.

"ESCAPE TO JUSTICE"

Renown Starts at Marylebone

Renown Pictures is entering the production field with "Escape to Justice," which started this week at the Marylebone Studios, it is announced by James G. Minter, managing director.

It is a Piccadilly Production, and will be co-produced and directed by Thelma Svensson and C. Pattison Knight and will feature Kent Stevenson, the B.B.C. announcer, who broadcasts daily to the whole of North America on the Overseas Service. Other important players are Johnny Schoefield, Nellie Bowman, Sarah Pepel, with Johnnie Cleas and his Clea Pigeons, well-known swing band, and Dorice Mann.

Leave of absence from the Army has been obtained of C. Pattinson-Knight, the man who made "Floating City"—a 3,000-ft. picture which played the whole of the A.B.C. circuit. Hal Young is cameraman, William Hemsley, art director, and the production will be 5,000 ft. in length.

Soskin Films 'V' Signals

Another interesting week on "The Day Will Dawn" at Denham, with spectacular sets still the order of the day, and many well-known players again before the cameras. Once more the swastika-spattered Norwegian village hall was the background for an important sequence, this time the filming of the undercurrent of revolt in occupied territories, and the use of the "V" signal. Hugh Williams, on the run from the unwelcome attentions of the Gestapo, makes for the village and the hall, where he knows he will find his Norwegian friends and get help for the vital job he has to carry out for the British Government.

"V" Signal Sequence

Unfortunately, the hall is filled with German troops at the dance, but Deborah Kerr, playing the Norwegian skipper's daughter, spots him in time and starts tapping the "V" signal on the table, and her fellow-countrymen take it up, hoping to distract the attention of the Germans from Hugh Williams, who has been asked for his papers by them. Gradually the "V" signal grows into an absolute din, with even the band playing it into their music; then there is pandemonium, although the Germans threaten to shoot if order is not restored. The lights go out, shots crash through the noise of shouting and overturning of chairs and tables; when the lights are on again Hugh Williams, the British reporter, has made his escape with Deborah Kerr, and other leading members of the community, although several have given their lives in the affray.

Huge Oslo Harbour Set

Then the action switched to Oslo, and the reconstruction of the front and harbour was a perfect example of set building and atmospheric creation. It took up most of one of the huge stages, and there was barely room for Bernard Knowles to mount his cameras, and space for the tracking shots that had to be taken from the 20-ft. crane with a run of nearly 30 ft.

Against this harbour background many relative scenes were shot, that with the most action being the tavern brawl, when a bottle is flung at Hugh Williams during the engineered scrap, from which he is rescued by Finlay Currie, as the Norwegian skipper. Hugh Williams is certainly having a tough time in this Soskin picture. In previous scraps he has been literally knocked unconscious and had his ribs broken. Now, in the scrap just mentioned, he got a badly-cut lip. There are certainly no punches being pulled in "The Day Will Dawn," and director Harold French certainly knows how to get the realism he demands.

Again the action switches, this time to the home of Deborah Kerr, when a meeting of her friends is in progress, when suddenly Finlay Currie, her father, bursts in, having escaped from the concentration camp, and just in time to help Hugh Williams on his dangerous expedition to locate the U-boat base. This is one of the most dramatic sequences in the picture, and leads to one of the most terrific thrills in the film, which is said to be packed with incident, based on authentic records.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Blood and Sand (20th Century-Fox)—American.	125 min. (A)	Tyrone Power, Linda Darnell, Rita Hayworth.	Rich, sensuous, full-blooded romantic melodrama, photographed in Technicolor and based on Vicente Blasco Ibanez's widely-read novel. Story holding, acting strong, thrills big and staging superb.	Excellent general booking. Not for youngsters.
Bombay Clipper (G.F.D.-Universal)—American.	61 min. (A)	William Gargan, Irene Hervey, Chas. Lang.	Spectacular romantic crime melodrama with a Clipper background. Teamwork good, ingredients neatly mixed and climax thrilling.	Capital programmer for the crowd.
Burma Convoy (G.F.D.-Universal)—American.	60 min. (U)	Chas. Bickford, Evelyn Ankers, Truman Bradley.	Pocket adventure romantic melodrama with a Burma Road background. Story eventful and topical, cast versatile and fights and thrills realistic.	Good programmer for the crowd. Nothing to harm youngsters.
Devil's Pipeline, The (G.F.D.-Universal)—American.	66 min. (A)	Richard Arlen, Andy Devine, Jeanne Kelly.	Robust adventure comedy melodrama, the latest of the popular Arlen-Devine series. Story actionful, stars in good form, staging colourful and climax thrilling.	Good programmer for the industrial element. Safe for youngsters.
Freshman Year (G.F.D.-Universal)—American.	68 min. (U)	Dixie Dunbar, William Lundigan, Constance Moore.	Exuberant and versatile collegiate comedy with song and a vaudeville grand finale. Cast eager and presentation effective.	Lively light booking for the masses and youngsters.
Judy Goes to Town (B. Lion-Republic)—American.	80 min. (A)	Judy Canova, Francis Lederer, Raymond Walburn.	Spectacular musical comedy extravaganza with a New York radio station pivot. Story slight, but amusing, star in good form, incidental gags funny and numbers tuneful.	Good light booking for the masses and family.
Last of the Duanes (20th Century-Fox)—American.	57 min. (U)	George Montgomery, Lynne Roberts, Eve Arden.	Period romantic outdoor melodrama adapted from a Zane Grey best seller. Acting robust, story compact and scenery picturesque.	Good Western support. Great for youngsters.
Man at Large (20th Century-Fox)—American.	69 min. (A)	Marjorie Weaver, George Reeves Richard Derr.	Secret Service romantic comedy-melodrama. Story unconvincing but title good.	Second for the unsophisticated. Nothing to harm youngsters.
Mob Town (G.F.D.-Universal—American).	61 min. (A)	Dick Foran, Anne Gwynne, East Side Kids.	Juvenile regeneration melodrama, featuring the East Side Kids. Story conventional, but acting natural. Staging and thrills realistic.	Good melodrama for the masses. Should not harm youngsters.
Moonlight in Hawaii (G.F.D.-Universal)—American.	60 min. (U)	Jane Frazee, Leon Errol, Johnny Downs.	Light-hearted song and dance show with picturesque Hawaii backgrounds. Story slight, but cast versatile and popular and numbers tuneful.	Attractive support for most halls. Will please the family.
Moon over her Shoulder (20th Century-Fox)—American.	68 min. (U)	Lynn Bari, John Sutton, Dan Dailey, Jr.	Marital comedy drama, turning on the uneasy domestic affairs of a psychiatrist. Story obvious, but feminine angle strong.	Attractive second for the majority of halls. Unlikely to appeal to youngsters.
Outside the Law (B. Lion Republic)—American.	57 min. (U)	Robert Armstrong, Frank Albertson, Linda Hayes.	Gangster melodrama with a mountain background. Story straightforward, acting virile, backgrounds picturesque and climax exciting.	Good support for most halls. Safe for youngsters.
Pittsburgh Kid, The (British Lion-Republic)—American.	76 min. (U)	Billy Conn, Jean Parker.	Well put over, if conventional, tale of the boxing ring with famous boxer hero.	Good supporting feature for popular halls. Harmless for children.
Scattergood Meets Broadway (RKO-Radio)—American.	68 min. (U)	Guy Kibbee, Mildred Coles, William Henry.	Broadway comedy-drama, the latest and most ambitious of the Scattergood series. Story obvious, but cast good and staging ambitious.	Reliable second for the masses and family.
*South American George (Columbia)—British.	91 min. (U)	George Formby, Linden Travers, Enid Stamp Taylor.	Lavishly mounted backstage comedy extravaganza with slapstick, music and song. Versatile, hard-working performance by star, adequate support and snappy numbers.	Obvious star comedy bet for the masses. Safe for the family.
Suspicion (RKO-Radio)—American.	100 min. (A)	Cary Grant, Joan Fontaine, Nigel Bruce.	Brilliant psychological comedy thriller. Story clever, acting superb, light relief tender and direction masterly. Feminine appeal terrific.	Outstanding "comedy crime" booking. Not for youngsters.
Swing that Cheer (G.F.D.-Universal)—American.	61 min. (U)	Tom Brown, Robert Wilcox, Constance Moore.	American football comedy-drama. Quite well acted and characterised.	Sound second feature for popular halls. Good for juveniles.
They Met in Argentina (RKO-Radio)—American.	63 min. (U)	Maureen O'Hara, James Ellison, Buddy Ebsen.	Colourful and novel comedy drama with music and song of life in South America. Story slight, but acting good and staging picturesque and spectacular.	Attractive novelty booking for the masses and the family.

* A British picture. † In Colour.

REVIEWS FOR SHOWMEN

Blood and Sand

Twentieth Century-Fox. American (A). Photographed in Technicolor. Featuring Tyrone Power, Linda Darnell and Rita Hayworth. 11,214 feet. Released March 30, 1942.

RICH, sensuous, full-blooded, thrilling, yet tremendously poignant romantic melodrama, superbly photographed in Technicolor, based on Vicente Blasco Ibanez's widely read novel of the Spanish bull-ring. The tale, which mainly concerns the rise and fall of a young matador, one who metes out and, at the same time, faces death in the arena, fully covers the wide field of drama, romance and tragedy.

The characterisation is both bold and sensitive—Tyrone Power does his best work—the bullfighting sequences are unprecedentedly thrilling, and the lavishness and comprehensiveness of the detail is breathtaking. Never has the Technicolor camera been better served.

Title and star values are as lavish as the settings and the entertainment. The picture is the nearest thing the screen is likely to get to a box-office certainty. Excellent general booking, an exceptional money-spinner for all classes.

Story.—Juan, illiterate fatherless son of a once famous matador, determines, to the sorrow of his mother, to make bull-fighting his career. Before he reaches fame he marries Carmen Espinosa, his childhood sweetheart, but in a very short period he is at the top of his profession. Inevitably the plaudits of the crowd turn his head and he becomes easy game for Dona Sol, siren daughter of the aristocracy.

She saps him financially and physically and, when his skill deserts him, leaves him. Carmen remains loyal, but dissipation has already taken its toll. During his last appearance in the ring Juan is mortally gored.

Acting.—Tyrone Power easily gives the best performance of his career as the ignorant, cruel, superstitious and yet courageous Juan. Linda Darnell is an appealing Carmen, and Rita Hayworth is irresistibly seductive as Dona Sol. The two women are magnificently contrasted. Laird Cregar is brilliant at the head of an outstanding supporting cast as a cynical and fickle critic.

Production.—The story is fleshly rather than spiritual, but although its animal instincts are strong it is never unduly sensational. The tender loyalty of Carmen, the dazzling and irresistible sensuality of Dona Sol, the brave and stoic acceptance of the inevitable by Juan's mother, and Juan's gay and exuberant callousness yet steadfast religious scruples—every matador apparently kneels in prayer before entering the ring—strike a neat, powerful and poignant balance in stern, spectacular melodrama.

There is immense human and feminine appeal in the vivid and dazzlingly colourful description of life that centres around the bull-ring. Superb presentation rounds it all off brilliantly—the actual bull-fighting sequences are terrific, and the interior of Dona Sol's palatial home is a showman-like compromise in the artistic and the ornate.

Technically, it is one of the screen's greatest triumphs. Dramatically, it is not far short. As for the colour photography, Technicolor has never done better. Star and title values have neon brilliance. In short, it's showmanship itself.

Points of Appeal.—Holding, poignant and powerful story, fine acting, magnificent technical presentation, big thrills, strong human angle, marvellous Technicolor photography, and outstanding star and title values.

They Met in Argentina

RKO-Radio. American (U). Directed by Leslie Goodwins, Featuring Maureen O'Hara, James Ellison and Buddy Ebsen. 5,771 feet. Release not fixed.

COLOURFUL and unusual comedy drama with music, song, and exhilarating sporting asides, telling of romance between an amiable and virile young American and an attractive, self-willed product of the Argentine. The detail gives a dazzling and exciting kaleidoscopic impression of life in South America, but the lack of a clear-cut story tends to label it a brochure rather than a play.

Nevertheless, it has considerable glamour—its cast is represented by a happy combination of youth and age—and occasionally guts. Attractive novelty booking for the majority of halls.

Story.—Tim Kelly and Duke Farrel, two friends, are sent to South America by George Hastings, their wealthy employer. Tim is instructed to handle a difficult oil deal, while Duke is in charge of a string of horses. The deal falls through, and to save his face Tim sets out to buy Lucero, an unbeaten racehorse, owned by Don Enrique, a wealthy breeder, for his employer.

Tim and Lolita, Don Enrique's daughter, later fall in love, but complications arise when their temperaments clash. There is further trouble for Tim when he fails to buy Lucero. However, everything comes right in the end.

Acting.—Maureen O'Hara makes an attractive and statuesque Lolita, and James Ellison meets all demands as Tim. Alberto Vila, Buddy Ebsen and Joseph Buloff also register in direct support.

Production.—The many vocal numbers and dance ensembles are enthusiastically and artistically put over. The sporting and riding sequences, which include demonstrations of El Pato, a forbidden gaucho ball game with mounted players, are most exciting, but the rather obvious romantic intermissions emphasise the absence of a strong or plausible story. With all its vitality and glamour it is not far removed from musical comedy. Nevertheless, its novelty values and colourful atmosphere give it considerable mass and feminine appeal.

Points of Appeal.—Novelty angles, colourful and exhilarating detail and presentation, good title and attractive stars.

Moon Over Her Shoulder

Twentieth Century-Fox. American (U). Directed by Alfred Werker. Featuring Lynn Bari, John Sutton and Dan Dailey, Jun. 6,111 feet. Released March 23, 1942.

MARITAL comedy-drama, turning on the uneasy relationship of a fashionable feminist and his attractive but bored wife. The play, which, incidentally, is mainly satirical, uses up a lot of words, but in spite of its eloquence its chief success is in endorsing the obvious. But no matter, the inevitable is generously charged with feminine appeal. Attractive second for the majority of halls.

Story.—Susan, wife of Philip Rossiter, a radio specialist in marital problems, feels she is getting into a rut. Philip suggests that she takes up painting, her former hobby, but she is not enthusiastic. By chance she and Rex, an exuberant young boat-owner, become acquainted. She enjoys boating with Rex, but does not tell him that she is married. Neither does she tell Philip of her new pastime.

Eventually, Rex proposes to her, but before starting divorce proceedings she appeals anonymously to Philip for expert advice. Later, Philip and Rex meet and scrap. To Susan's surprise, Philip's fists are as quick as his tongue. His unsuspected he-man qualities bring him and his wife together.

Acting.—Lynn Bari is quite good as the perplexed yet spirited Susan, but John Sutton is, through no fault of his own, a bit of a bore as Philip. Dan Dailey, Jun., Alan Mowbray and Irving Bacon are sound in support.

Production.—The story sets out to show that he is a wise psychiatrist who knows his own wife. It is successful up to a point, but falls down when the husband and the other fellow meet. There is very little point to the second half. It is fisticuffs that make the climax. Still, its obvious moral—that all women love a he-man—guarantees it feminine appeal. Star values are considerable.

Points of Appeal.—Elegant presentation, smooth dialogue, strong feminine angle, clever performance by Lynn Bari, and good title.

Freshman Year

General F.D.-Universal. American (U). Directed by Frank McDonald. Featuring Dixie Dunbar, William Lundigan and Constance Moore. 6,154 feet. Release not fixed.

EXUBERANT and versatile collegiate comedy with songs and elaborate vaudeville grand finale. The tale is neither strong nor plausible, but the bright trimmings and eager team of resourceful and attractive young players more than cloak its shortcomings. Superficially it rings the bell. Lively light booking for the masses and family.

Story.—Bob Potter, Jay Hill and Dave Hodges, three college freshmen, share a room and become firm friends. Bob is later given an opportunity to join an exclusive fraternity, but refuses when the invitation is not extended to his friends. The three later start an insurance business and cover students against failure in their exams.

Jay is given the editorship of the college paper, but pulls a boner when he criticises Professor Peabody, a leading member of the teaching staff, for being old-fashioned. Peabody hits back with a stiff examination paper. Many, including Dave, fail, and Bob and Jay are faced with heavy insurance claims. Dotty and Marian, the boys' girl friends, suggest a stage show as the only way out. They agree and, thanks indirectly to Peabody, their effort is a financial success. They join the exclusive faculty at the fade-out.

Acting.—William Lundigan, Stanley Hughes and Frank Melton act with youthful exuberance as Bob, Jay and Dave, and Dixie Dunbar and Constance Moore are versatile as Dotty and Marian.

Production.—The co-ed sequences are very adolescent, but the spirited romantic asides, tender expressions of loyalty and good comradeship, and, above all, the culminating vaudeville show considerably outweigh the narratal deficiencies. Incidentally, the Diamond Brothers, the well-known knockabout songsters, are the highlight of the climax. They alone are worth the price of admission.

Points of Appeal.—Frivolous but amusing story, attractive young cast, effective vaudeville climax, and star and additional talent values.

REVIEWS—continued on page 14

Douglas Fairbanks, Jun. in his dual starring role in THE CORSICAN BROTHERS the forthcoming United Artists release

NAMES IN THE NEWS

Friends of **Cyril Joseph**, the well-known Birmingham exhibitor, will welcome the news that he is now making steady progress following his recent operation.

Mrs. Doody, wife of J. Doody, manager of Lytham Picture Palace, injured her right wrist and received a shaking when she fell from a train in the blackout on November 26, at Lytham.

A. E. Crabb, who has been manager of the Picture House, Leicester, for the past twelve months, has been appointed publicity and exploitation manager for the Home Counties and East Coast for the Gaumont Picture Corporation. He is to take over his new duties almost immediately. Mr. Crabb came to Leicester from the Gaumont Cinema, Birmingham, and while in Leicester he has made many friends, who will not altogether lose his acquaintance.

Dennis Steele, youngest son of Herbert Steele, who for many years was organist at the Palladium, Southport, has joined the R.A.F.

Norman Ellison, manager of the Park Kinema, Belfast, the leading house of the Supreme circuit, has been promoted by the directors to be supervisor of the ten kinemas in different parts of Ulster.

George Formby is to visit Northern Ireland early in January under the E.N.S.A. auspices to entertain H.M. Forces.

Sunday opening has flared up again in Belfast, where the Police Committee are allowing other entertainment houses with six-day licences to run concerts and dances on Sundays. The committee state that all they can do is to issue the licences in accordance with the regulations, but it is the police duty to prosecute. If the police do not, then the halls can go on opening.

People are asking what would happen if a kinema opened—would there be a test case?

Obituary

MIDLAND RENTING REP. PASSES

Death of Filey Exhibitor

A familiar figure in Birmingham renting circles has passed away in Charles Bernstein, a member of the Midland Branch staff of Columbia Pictures. Prior to becoming an outside representative under "Wilf" Smith, Mr. Bernstein was at one time in business as an independent renter. He also served First National in the Midlands. He died at the Queen Elizabeth Hospital at the age of 55, and was buried on Tuesday of last week at Witton Cemetery, Birmingham.

A. Caine, Filey

Andie Caine, who has died at Filey, Yorkshire, at the age of 74, was the owner of the Grand Cinema, Filey, and also a well-known actor who had played leading parts in London and elsewhere.

Mr. Caine went to Filey about forty years ago and was one of the first men in Britain to form a pierrot troupe, which subsequently did splendid work for the Filey branch of the National Lifeboat Institution.

In his later years he was a member of Filey Council and a chairman of one of the committees.

BRISTOL MANAGER WINS D.F.M.

P.O. William Taylor

Pilot Officer William Taylor, R.A.F., who has been awarded the Distinguished Flying Medal, was well known as a kinema manager at Hereford before he joined the R.A.F. He started in the business with R. A. Maddick, at the Garrick in that city and then became assistant to W. Riley at the Kemble, and then, after a period as assistant manager at the Ritz, he returned to the Kemble as manager when Mr. Riley left Hereford.

Always keenly interested in flying, he was a member of the Civil Air Guard before the war, and joined the R.A.F. when hostilities commenced. He was a sergeant pilot when he won the D.F.M., the award of which has been announced, and has been promoted since then.

SALE OF HASTINGS KINEMAS

Action Against Directors

APPEAL TO THE LORDS

AN appeal brought by special leave was heard by the House of Lords in the action instituted by Regal (Hastings), Ltd., against some of its former directors and the company's solicitor. The action was dismissed by Mr. Justice Wrottesley on August 30, 1940, and his judgment was upheld by the Court of Appeal on February 12, 1941.

Regal based their action on the allegation that Messrs. Chas. Gulliver, Arthur Frank Bobby, David Edward Griffiths, Harry Charles Bassett and Harry Bentley (directors) and Peter Garton (solicitor) used their position as such to acquire shares in Hastings Amalgamated Cinemas, Ltd., for themselves with a view to selling them at a very substantial profit and were accountable to Regal for the profits.

Leases Acquired

It was proposed in July, 1935, that Regal should acquire leases of two small kinemas in Hastings and St. Leonards called Elite and the Cinema de Luxe, and that a subsidiary company with a capital of £5,000 should be formed by Regal for the purpose of acquiring the leases.

Evidence was given at the trial that the Board of Regal decided that Regal was not in a position to subscribe more than £2,000 for shares in the Amalgamated company and the directors and Mr. Garton each applied for 500 of the remaining 3,000 shares. They later sold their shares at a profit of £2 16s. 1d. a share.

A. T. Miller, K.C., who appeared for Regal in support of the company's appeal, invited their lordships to hold that the directors of a company, although not commonly called trustees, must be considered as in the position of trustees in such a transaction.

The Directors' Case

H. Wynn Parry, K.C., contested this. He said that unless the directors had put the money to acquire the shares in Amalgamated the deal would have fallen through. Their action enabled the company to gain some advantage.

Cartwright Sharp, K.C., for Mr. Garton, said that in his case the directors said to him, in effect, "Help us out by risking £500 of your own money." The company could not succeed against him unless it could be shown that he put himself in a position where his duty and private interest conflicted and there was, in his submission, no such conflict.

Their lordships intimated that Mr. Cartwright Sharp need not pursue his argument, and after hearing Mr. Miller in reply, judgment was reserved.

STREATHAM HILL PLAYHOUSE RECONSTRUCTION

Meeting on Dec. 9

A BIG scheme with the object of cancelling all arrears of interest on its outstanding £95,000 first mortgage debenture stock is announced by *Streatham Hill Playhouse*.

It is also proposed to convert the stock into a similar amount of non-cumulative income debenture stock. Interest on the latter will be payable only out of income from year to year up to a maximum of 6 per cent. per annum, the first of such payments to be considered in respect of the financial year ending on or about September 30, 1942.

The directors also propose to reduce the capital (all issued) from £30,000 to £2,500 by writing off 11d. per share, thus reducing the shares from 1s. to 1d., and then to consolidate the 600,000 shares of 1d. into 50,000 of 1s.

No dividend is to be paid on the shares until the stock has received its full 6 per cent. for three successive years, and a sinking fund of not less than £10,000 has been accumulated for redemption of the stock.

The stock is to be redeemable at par on three months' notice from the company at any time, and any stock not previously redeemed is to be paid off at par on June 24, 2027.

A meeting has been called for December 9 next.

Debenture interest is in arrear from April 1, 1939.

G.T.C. PROFITS DOWN BY £135,600

Effect of Palladium and Holborn Empire Closures

CONTRARY to some of the other groups, General Theatre Corporation appears to have been badly hit by the war. Profits for the year to March 31 last reveal a decline of 40 per cent. The fall is explained by Mark Ostrer, the chairman, as being mainly due to the loss of business caused by the closing of the London Palladium and the Holborn Empire, and, in a lesser degree, to the restricted earnings of their kinemas in the latter half of the year.

The decline was £135,622, reducing the profit to £202,389, against £338,011. As regards prospects for the current year, Mark Ostrer was able to report that the music halls and kinemas have done very well indeed up to date, the improvement being not only steady but substantial.

Income Tax appropriation is £64,321, compared with £44,063; debenture interest £119,134 (£124,619), on first debentures, and £8,081 (£8,184) on second debentures; depreciation of freeholds and amortisation of leaseholds £26,132 (£26,106); special depreciation reserve £20,000 (same).

Reimbursement to the managers (Gaumont-British Picture Corporation) of management expenses and remuneration is again £35,000.

The net result after this is a debit balance of £4,726. This compares with a credit of £65,553 after placing £40,000 to general reserve and paying 9 per cent. on the 15 per cent. participating preferred ordinary.

Loan and current accounts with Gaumont-British Picture Corporation stand at £108,178 compared with £64,114, while a new item is an overdraft on the National Provincial Bank of £9,829.

Why Profits Fell

During the first half of the year profits were more than maintained. The subsequent fall is due mainly to the closing of the London Palladium and the Holborn Empire. The Palladium reopened in March last. It has contributed to the substantial improvement which has taken place since the beginning of the current year.

Damage sustained by the theatres of the Corporation and its subsidiaries has been comparatively slight, except in the case of a small number of theatres which must remain closed for the duration.

In his annual statement to shareholders, Mark Ostrer, referring to the reopening of the London Palladium, says that the show put on proved to be highly successful, but the nearness of the reopening date to the end of the company's financial year left a space of time too short for any stimulating effect to be felt in the accounts under review.

The Holborn Empire is not expected to be reopened before the cessation of hostilities.

Sinking Funds Suspended

Referring to the balance sheet, he said the general reserve had been reduced to £151,652 by setting against it the Corporation's liability for war damage insurance premiums amounting to £23,348.

He also states that the operation of sinking funds for the redemption of debenture stocks has been suspended.

Referring to an investment of £100,000 in a company situated in an enemy occupied territory, mentioned by the auditors, Mr. Ostrer says that this refers to a subsidiary company owning a theatre in Paris, about which the directors have been unable to obtain any information since the city was occupied by the enemy.

GRAFTON FILMS

Winding-up Petition again Held Over

The petition by Metal Containers, Ltd., for the compulsory winding-up of Grafton Films, Ltd., was allowed by Mr. Justice Simonds in the Chancery Division on December 1, to stand over for a further fortnight.

Mr. Fletcher Moulton, for Grafton Films, Ltd., stated that a very substantial payment had been made to the petitioning creditors and it was hoped that the matter would be disposed of during the next two weeks.

DEMAND FOR DEBENTURE ISSUES

A.B.P.C. and Odeon Improve

THE outstanding feature of the kinema market in the past week has been the demand for debenture issues, among which A.B.P.C. rose £2½ to £101. General Theatre debentures were also up a like amount at £85, while Gaumont rose 30s. to £89, and Odeon 5 per cent. debentures 10s. to £93.

Despite the big fall in profits, General Theatres preferred were 6d. better on the week at 5s. 4½d., though there was little business to test the market.

Elsewhere A.B.P.C. rose 4½d. to 8s. 7½d., and Odeon 3d. to 7s. 9d.

After their recent activity, the Gaumont group was easier, Gaumont ordinary fell 6d. to 6s. 9d., the "A" ordinary 3d to 3s. 1½d., and the 5½ per cent. preference 1½d. to 14s. 4½d. A.P.P.H. at 8s. 6d. were 3d. lower, while P.C.T. Construction 7 per cent. preference lost 10½d. at 22s. 3d. Exceptionally, in the group, P.C.T. preferred rose 9d. to 18s. 9d., while Moss Empires were 6d. better at 21s. 7½d.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord.	43/–	43/–	—
Assoc.Brit.Pic.Corp.5/-Ord.	8/3	8/7½	+ -/4½
" 6% Pref.	18/9	18/9	—
" 5% Debs.	£98½	£101	+ £2½
A.P.P.H. Ord.	8/9xd.	8/6	— -/3
Brit. and Dom. Films £1	1/–	1/–	—
Brit. Lion Pref. Ord.	6/4½	6/4½	—
Capital & Prov. News 5/-	1/6	1/6	—
Gaumont-British Ord. 10/-	7/3	6/9	— -/6
" "A" Ord.	3/4½	3/1½	— -/3
" 5½% 1st Pref.	14/6	14/4½	— -/1½
" 4½% Debs.	£87½	£89	+ £1½
General The. Prefd.	4/10½	5/4½	+ -/6
" 6½% 1st Mort. Deb.	£82½	£85	+ £2½
Mde. Tussaud 1/- Def.	-/9	-/6	— -/3
" £1 Prefd. Ord.	6/–	6/–	—
Moss Empires £1 Ord.	21/1½	21/7½	+ -/6
" £1 Cum. Pref.	16/–	16/–	—
Odeon 5/- Ord.	7/6	7/9	+ -/3
" 6% Pref.	15/3	15/3	—
" 5% Debs.	£92½	£93	+10/-
P.C.T. 7½% Ptg. Pf. Ord.	18/–	18/9	+ -/9
" Cum. "A" Pref. £1	20/7½	20/7½	—
" Cum. "B" Pref. £1	23/3	23/3	—
" Const. 7% Pref.	23/1½	22/3	—/10½
Sound City (Films) 6% Pref.	3/3	3/3	—
Stoll Th. Corp.	3/–	2/9	— -/3
Twentieth Cent. 6% Pref.	1/3	1/3	—
Union Cinemas Ord.	-/7	-/7	—
" 1st Pref.	6/3	6/6	+ -/3
" 2nd Pref.	3/7½	3/9	+ -/1½

£1 shares unless otherwise stated.

LOSS OF PROFITS

Kinema Company Wins £2,700 Claim

At the Glamorgan Assizes on November 28, at Cardiff, in the civil court, an action was brought by the Barton Cinemas, Ltd., of Barry, who claimed £2,705 damages from George Motton, contractor, of Barry Dock, for breach of covenant in respect of the Palace, Barry Dock.

It was explained in court that in 1934 Motton leased the Palace Cinema and its contents to the Barton Cinema Co., Ltd., at a rent of £520 per annum. Motton undertook the responsibility of keeping the walls in good condition. In April, 1937, the kinema was destroyed by fire, but Motton did not make any attempt to rebuild the kinema.

The plaintiffs claimed £2,705 as loss of profits from Motton for the period April, 1937, to August, 1939, when they purchased Motton's interest in the premises.

Mr. Justice Hallett gave judgment for the plaintiff company with costs.

Company Notes and News

NEW PRIVATE COMPANIES

Roxy Cinemas, Ltd.—Registered in Dublin on November 12. Capital, £500 in £1 shares. Kinema proprietors, etc. Directors: Maurice Baum, 13, Leicester Avenue, Rathgar, Dublin, kinema proprietor; Arthur D. Baker, 27, Morehampton Road, Donnybrook, Dublin, engineer; Michael T. Coleman, Castlerea, Co. Roscommon.

Patcham Cinema Estates, Ltd. — Registered November 25. Capital, £100 in 100 shares of £1 each. To acquire lands or buildings, to construct and carry on kinemas, halls and buildings, etc. S. J. Park, of 69, Etchingham Park Road, N.3, is a permanent director. Registered office: 36, Lonz Lane, Finchley, N.3.

Havelock Celluloid Works, Ltd. — Registered Nov. 24. Capital, £2,000 in 2,000 shares of £1 each. Objects: Dealers in and exporters and importers of waste and scrap materials, film strippers, celluloid scrap and transparent and coloured washed film scrap merchants, etc. Directors: Henry Griffiths and Mrs. Norah E. Griffiths, both of 70, Clitheroe Avenue, Hanwell, Middlesex; Geo. T. Robinson, 29, Dorset Avenue, Southall, Middlesex (director of G. Robinson (Properties), Ltd. Remuneration as fixed by the company.

Aberfan Cinemas and Billiards Hall, Ltd.—Registered November 17. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Directors are: Harry Grosberg, 45, Park Road, Hanley, clothing manufacturer and kinema proprietor; David Bell, 83, Promenade, Southport, clothing manufacturer and kinema proprietor. Solicitors: Maurice Rubin and Co., 20, Brazennose Street, Manchester, 2.

La Scala (Cupar), Ltd.—Registered in Edinburgh November 17. Capital, £1,000 in 1,000 shares of £1 each. Entertainment and amusement caterers, etc. The subscribers are: John B. Milne, 71, Meadowside, Dundee, kinema proprietor; Jean F. B. Ramsay, Kandahar House, 71, Meadowside, Dundee; John B. Milne is the first director. Qualification, 50 shares. Secretary: J. B. Milne. Registered office: Kandahar House, 71, Meadowside, Dundee.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Consolidated Entertainments, Ltd., 22, Surrey Street, Strand, W.C.2, ceased to act as receiver and manager on December 7, 1941.

MORTGAGES AND CHARGES

Essoldo (Spennymoor), Ltd., picture theatre proprietors, etc., Waterloo Chambers, 11, Bath Lane, Newcastle-on-Tyne.—Debenture charged on Tivoli Picture Hall, Cheapside, Tudhoe, Spennymoor, with plant, machinery, goodwill, etc., dated October 22, 1941, to secure £3,000 and any interest which may be capitalised. Holder: John G. Thompson, Thorncliffe, Grosvenor Road, South Shields.

S. S. Blyth Kinemas, Ltd., Waterloo Chambers, 11, Bath Lane, Newcastle-on-Tyne.—Debenture, charged on Essoldo Cinema, Beaconsfield Street, Blyth, with plant, machinery, goodwill, etc., dated October 22, 1941, to secure £3,000 and any interest which may be capitalised. Holder: John G. Thompson, Thorncliffe, Grosvenor Road, South Shields.

SATISFACTIONS

Skegness Entertainments, Ltd., General Buildings, Bridlesmith Gate, Nottingham.—Satisfaction to the extent of £500 on June 6, 1941, of series of debentures authorised May 21, 1935, and registered June 19, 1935, securing £25,000.

REVIEWS—continued from page 12

South American George

Columbia. British (U). Directed by Marcel Varnel. Featuring George Formby, Linden Travers and Enid Stamp-Taylor. 8,300 feet. Release not fixed.

LAVISHLY mounted back-stage comedy extravaganza with slapstick, music and song, describing the adventures of a theatrically ambitious nitwit who is persuaded by a pretty Press agent to masquerade as a famous but temperamental opera singer. George Formby essays the dual rôle, but he is more successful as a clown and interpreter of double-meaning ditties than as a character comedian.

The script, too, is a little patchy. The best jokes are the broadest, and there are times when laughs are far between. Still, uneven and protracted as the show is, it nevertheless scores on balance. It is pretty good fun with irresistible box-office credentials.

Obvious star comedy bet for the industrial and provincial masses.

Story.—George Butters, a simple youth with theatrical ambitions, gets a chance to be an extra in opera, but fumbles it. Vannetti, South American vocal star of the show, quarrels with Ricardo, the excitable impresario, and walks out. Ricardo determines to break Vannetti's contract, but Carol Deane, Vannetti's pretty Press agent, is equally determined that he shall not. Meanwhile, George has his hair curled by a persuasive vendor of a patent hair curler. The curls cause George to resemble Vannetti.

Carol notices the resemblance and inveigles George into impersonating the absent singer. Ricardo is taken in by the masquerade, and George is subjected to many humiliations. He even stands up to gangster intimidation. Finally, he doubles for Vannetti in a vaudeville show with the aid of gramophone records. The real Vannetti appears on the scene, and in a fraças that follows, George proves to be a natural born burlesque comedian. He is given a contract, and in turn signs Carol up for life.

Acting.—George Formby gets down to it as George, alias Vannetti, but he is at his best only when he is allowed to be himself. Incidentally, he puts over the snappy numbers as only he can. Linden Travers is a pretty Carol, but Jacques Brown overdoes it as the volatile Ricardo. There is an adequate supporting cast.

Production.—The masquerade story is certain of a number of laughs—it should be, it has stood the test of time—but it is not George's best vehicle. The demand for dual characterisation limits the star's opportunities to be himself, and he is less effective as somebody else.

As for the gags, some—and these include a bedroom sequence and a scene in which George has trouble in fixing a sign—are definitely tinged with blue. Others, among which are a voice-doubling and battle-with-conscience sequence, are good honest burlesque. A few more are definitely tame. Nevertheless, the comedy's accountancy shows considerable healthy laughter to its credit. The songs, we repeat, are snappy.

Points of Appeal.—Evergreen plot, lavish staging, tireless performance by George Formby, adequate support, bright numbers and box-office star values.

Last of the Duanes

Twentieth Century-Fox. American (U). Directed by James Tinling. Featuring George Montgomery, Lynne Roberts and Eve Arden 5,129 feet. Release not fixed.

PERIOD romantic outdoor melodrama, adapted from a Zane Grey best-seller, telling of a one-man war against desperadoes. The play ends rather abruptly, but otherwise it hands out a live line in popular Westerns. The cast is versatile; there is ample sentimental and comedy relief and plenty of gun-play. It is also picturesque, morally sound and has a good title. Better still for booking purposes, it lasts barely an hour. Good Western support.

Story.—Buck Duane, a virile young Westerner, avenges his father's killing, but is himself framed for murder. He makes for Rimrock, a hide-out for outlaws. He is befriended by Kate, a saloon entertainer, but soon learns that she is the power behind the gang he is after. He then works surreptitiously with the Rangers and, after rescuing Nancy, a neighbour's pretty daughter, clears himself and gets the gang.

Acting.—George Montgomery is quick on the trigger as Buck, Eve Arden convinces as the not-so-tough Kate, and Lynne Roberts, George E. Stone, William Farnum and Joseph Sawyer are responsible for versatile and lifelike supporting cameos.

Production.—The tale is a little slow in getting into its stride and a bit sudden in its ending, but between the second reel and the climax it, nevertheless, represents good wholesome Western. Lusty fights and picturesque scenery are its trump cards. Incidentally, title values are considerable.

Points of Appeal.—Compact and vigorous story, tough and versatile cast, good scraps, superb scenery, bright comedy relief and title and author values.

Man at Large

Twentieth Century-Fox. American (A). Directed by Eugene Ford Featuring Marjorie Weaver, George Reeves and Richard Derr. 6,248 feet. Released March 2, 1942.

SECRET Service comedy romantic melodrama, telling how a flighty newspaper office receptionist outwits a bunch of Nazi Fifth Columnists. The luck of the heroine is so amazing and the stupidity of the Nazis so incredible that the conflict seldom makes sense, let alone thrilling entertainment. It's hardly fair to blame the players. Second for the unsophisticated only.

Story.—Dallas Davis, a scatterbrain receptionist in a newspaper office, wants to be a reporter. When news comes through that Baron Maximilian von Rohn, a German air-ace, has escaped from a Canadian prison camp, she appeals to her editor for permission to cover the story. To get rid of her the editor agrees.

Dallas anticipates correctly the Nazis' landing place in America, but mistakes Bob Grayson, a Federal officer, for a Fifth Columnist. She also mistakes Botany, a blind master spy, for a kindly author. Her errors embarrass both the British and American Secret Service men, but more by luck than judgment she plays an important part in the apprehension of the Fifth Columnists in the end.

Acting.—Marjorie Weaver overacts as Dallas, and George Reeves is not much better as Grayson. Steve Geray is easily the best as the blind but ruthless Botany. The rest are merely stooges.

Production.—The story suggests that it is not outside the power of a frivolous female to outwit the Nazis, and the supposition as shown here is too absurd to be either funny or thrilling. The whole thing is just silly.

Points of Appeal.—Popular espionage angle attractive cast, adequate staging and good title.

Suspicion

RKO-Radio. American (A). Directed by Alfred Hitchcock. Featuring Cary Grant, Joan Fontaine and Nigel Bruce. 8,928 feet. Release not fixed.

BRILLIANT psychological comedy-thriller, with gay and tender romantic and marital asides, concerning the ugly mental aberrations of a sensitive young wife who dreads the possibility of homicidal tendencies developing in her changing but recklessly improvident husband. Circumstances subtly created by the husband's demeanour give grounds for the suspicion.

The driving of the sinister wedge between them, the husband's slow recognition of his wife's fears, and the eventual reconciliation, provide superlative entertainment for all with imagination and perception. The direction and acting are impeccable. Alfred Hitchcock has surpassed himself, and Joan Fontaine and Cary Grant never make a false step. Outstanding "comedy-crime" melodrama, a masterpiece of its type.

Story.—Johnnie Aysgarth, a popular but improvident man-about-town, falls deeply in love with Lina McLaidlaw, a sensitive Society girl. She reciprocates and, much against her father's wishes, marries him Johnnie soon finds himself desperately in need of money, and in a foolish moment he embezzles private funds. Lina is stunned when she finds out.

Johnnie tries to raise money by interesting Beaky, a wealthy but rather slow-witted friend, in an estate development scheme. Meanwhile Lina's imagination runs riot, and she fears that Johnnie contemplates murdering Beaky. When Beaky later dies suddenly in tragic circumstances Lina is certain that Johnnie has stooped to murder. Subsequently she fears an attempt on her own life, but in the end happily finds her qualms are unfounded.

Acting.—Joan Fontaine gives a finely graduated study as the loving and then doubting Lina. Her performance is both intelligent and sensitive. Cary Grant is clever as Johnnie; he effectively leads one up the garden, while Nigel Bruce is a likeable Beaky. All the supporting characters are well drawn.

Production.—The story opens up in a light-hearted yet tender vein, the sheltered Lina's response to Johnnie's breezy courtship is delightful. The sowing of the seeds of suspicion is equally artistic, and as they take root so the action acquires all the essentials of stern and spectacular crime drama without actually perpetrating murder.

Right up to the exciting and refreshingly happy climax the audience is kept guessing. The secret of the play's charm and powerful unfailing grip on the imagination is brilliant atmosphere. Tale, character, situation and dialogue co-mingle with subtle and, at times, breathtaking alchemy. A triumph for Alfred Hitchcock, the director, and the box-office. Feminine appeal, needless to say, is terrific.

Points of Appeal.—Clever, subtle, human and holding story, delightful comedy relief, brilliant characterisation, clever dialogue, masterly direction, marvellous atmosphere, strong feminine angle, star values and clever title.

Swing That Cheer

General F.D.-Universal. American (U). Directed by Harold Schuster. Featuring Tom Brown, Robert Wilcox and Constance Moore. 5,495 feet. Release not fixed.

CONVENTIONAL American football story, with most of the big moments built up round matches between naval colleges. It is quite well acted and presented, but its appeal is limited by the very local atmosphere. It should, however, do quite well as a second in popular halls.

Story.—Bob Potter makes the first team at Carlton University as a forward. The coach thinks he would be better as a running guard to his room-mate Larry Royal. Consequently, all the touch downs are scored by Larry and he wins newspaper notoriety. The pair prove very successful and are both running for the favour of Marian Stuart. Larry gets a swollen head, and Bob feels that his thunder is being stolen. Marian tries to help Bob, but finally the room-mates fight. Bob has his ankle injured, and though it is not serious, pretends that it is so that Larry will have to show his prowess without his, Bob's, help in a crucial game. However, when Carlton is being defeated Bob comes on the field and helps win the game. Mutual amends are made all round.

Acting.—Tom Brown is natural as Bob, and Robert Wilcox does well as the swollen-headed Larry. Andy Devine is amusing as a football coach, and Constance Moore makes an adequate heroine.

Production.—Most of the footage is taken up with foot ball training and the matches themselves which are more likely to be acceptable to American than British audiences. The rivalry between the two players is quite well brought out, and the characterisation is not at all bad.

Football games are very well produced and afford some sort of thrill even if the game is not completely understood.

Points of Appeal.—Sporting atmosphere of picture, stars and comedy relief.

Bombay Clipper

General F.D.-Universal. American (A). Directed by John Rawlins. Featuring William Gargan, Irene Hervey and Charles Lang. 5,539 feet. Release not fixed.

SPECTACULAR romantic crime melodrama, with a trans-Continental 'plane background, telling how a quick-witted newspaper correspondent outwits murderers and jewel thieves while flying from Bombay to San Francisco with his bride. The love interest is both spirited and piquant, and these qualities, neatly emphasised by the stars, give effective contrast to the more fictional, but none-the-less exciting, crime element. The aerial background subtly amplifies the many thrills. Capital programmer for the crowd.

Story.—Jim Wilson, a go-ahead reporter, stationed at Bombay, neglects Frankie, his bride-to-be, for duty. She gets in a huff and decides to return to San Francisco by Clipper. Knowing there is a mysterious shipment of diamonds on board Jim accompanies her. Once up in the clouds he marries her.

Lewis, the owner of the jewels, tells Jim that they are destined for England. Later Lewis is bumped off A fight between the passengers for the diamonds follows, and before long Jim and Frankie are embroiled, but by the time the journey is over Jim gets the crooks and a story.

Acting.—William Gargan gives a cool portrayal as the go-ahead Jim. Irene Hervey is a spirited Frankie, and Lloyd Corrigan, Charles Lang and Philip Trent are sound in support.

Production.—The story, which culminates with an exciting engagement with a submarine, is responsible for a smooth alternation of romance, mystery and crime. The modern Clipper backgrounds heighten the thrills and, at the same time, accelerate action. The piquant differences between the lovers guarantee a strong feminine interest. It gets its obvious mass appeal both ways.

Points of Appeal.—Exciting story, good teamwork, thrilling technical presentation, bright romantic asides tense climax and good title.

Scattergood Meets Broadway

RKO-Radio. American (U). Directed by Christy Cabanne. Featuring Guy Kibbee, Mildred Coles and William Henry. 6,110 feet. Release not fixed.

BROADWAY comedy-drama, the latest and most ambitious of the down-to-earth Scattergood Baines series, describing how a wily small-town magnate makes success of his first theatrical venture and at the same time contributes to young romance. The dice are too heavily weighted in favour of the central character for the tale to acquire complete conviction, but its heart is, nevertheless, in the right place. So is its humour.

These essential characteristics, together with a shrewd and human study by Guy Kibbee, promote happy, if artless, popular entertainment. Reliable second for the masses and family.

Story.—Scattergood Baines, a small-town business man, lends money to Mrs. Drew, a neighbour, so that she can help her son David, a struggling New York playwright. David meets Peggy Gibson, actress secretary to Bent and Bard, a couple of unscrupulous producers. She introduces him to her employers, and they pass his script on to Diana Deane, a gold-digging actress.

Later, Diana persuades Quentin Van Deusen, her doddering boy-friend, to back it. Before long David foolishly becomes infatuated with Diana. Bent and Bard make him a partner so that he will have to share their debts. Meanwhile, Scattergood arrives in New York to protect his investment. He gets the low-down from the loyal Peggy and pits his wits against the crooks. He beats them at their own game and makes a success of David's play.

Acting.—Guy Kibbee entertains as the wily, sagacious and human Scattergood, Mildred Coles and William Henry take good care of the conventional love interest as Peggy and David, and Frank Jenks and Bradley Page amuse as Bent and Bard.

Production.—It is, of course, obvious to all that Scattergood is going to beat Broadway at its own slick game but although the result is a foregone conclusion the battle of wits is by no means tame. Its wide field alone creates considerable interest. Its good characterisation completes its versatile appeal. The best of the modest series.

Points of Appeal.—Homely yet lively story, good character drawing, smooth alternation of drama and comedy, realistic staging, and star and series values.

Moonlight in Hawaii

General F.D.-Universal. American (U). Directed by Charles Lamont. Featuring Jane Frazee, Leon Errol and Johnny Downs. 5,444 feet. Release not fixed.

LIGHT-HEARTED song and dance show, with elegant and picturesque Hawaii backgrounds, concerning an enterprising young band-leader's quest for radio fame. An amusing feud between a pineapple grower and packer, inimitably played by Leon Errol and Richard Carle, provides a substantial rostrum for the dance music. Pleasing vocal embellishment by the Merry Macs completes an hour of congenial, carefree light entertainment. Attractive support for most halls.

Story.—Pete Fleming, an unsuccessful quartette leader, is forced to become tourist guide to Mrs. Floto, a wealthy widow, and her three nieces, Mary Lou, Gloria and Doris. Their destination is Hawaii, and Ollie Barrett, Red Simpson and Beans Smith, members of Pete's band, succeed in getting a free ride. Pete becomes friendly with Toby, daughter of Walter Spencer, owner of a big pineapple canning business, and she promises to persuade her father to sponsor him on the air.

Meanwhile, J. B. Lawton, the man who provides the pineapples, quarrels with Spencer and dissolves the partnership. Neither has money to do business alone and both are kidded into making up to the wealthy Mrs. Floto. Complications swiftly arise, but in the end the old boys get together, the band gets its sponsor, and Pete gets Toby.

Acting.—Jane Frazee is an attractive Toby, Johnny Downs is adequate as Pete, and Leon Errol, Mischa Auer and Richard Carle make the most of character supporting rôles. The Merry Macs, an eccentric vocal trio, supply the trimmings.

Production.—The young players furnish the bright and popular music, dancing, singing and romance asides, and the established but by no means senile comedians are responsible for the lively undercurrent of humour. The combination of youth and age, backed up by delightful sets, provides pleasant and picturesque light entertainment for the masses.

Points of Appeal.—Gay, light-hearted tale, versatile cast, tuneful numbers, picturesque staging, attractive title and star values.

The Devil's Pipeline

General F.D. Universal. American (A). Directed by Christy Cabanne. Featuring Richard Arlen, Andy Devine and Jeanne Kelly. 5,951 feet. Release not fixed.

ROBUST adventure comedy melodrama, the latest of the popular Arlen-Devine series, telling how the good, if irresponsible, companions defeat a plot to exploit convict labour in the East Indies. Their triumph occasions no surprise, but fast action, realistic staging and breezy characterisation—the stars are in good form—more than counteract the obvious. The film packs a hefty wallop. Good programmer for the industrial element.

Story.—Dick Talbot and Andy Jennings, two friends, are sent by their oil company employers to investigate mysterious happenings in the East Indies. They disguise as sailors, but are promptly framed in a street brawl and sentenced by Gaddi Sang, the police chief, to two years hard labour in the oilfields.

On their arrival they discover that Dowling, the manager, Butler, the superintendent, and Gaddi Sang are using convict labour, but presenting the owners with a fictitious wages bill. Laura Lawson, secretary to Butler, agrees to co-operate with Dick and Andy in a plan to unmask the villains. After much excitement, the evildoers get their just deserts.

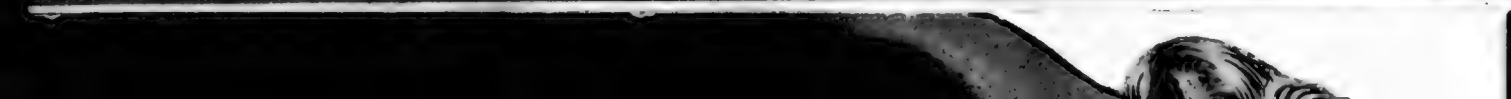
Acting.—Richard Arlen and Andy Devine team up well as Dick and Andy, Jeanne Kelly is a pretty Laura, and Frances MacDonald, James Flavin, and John Eldredge are well cast as the crooks.

Production.—The scenes in the unofficial penal colony are occasionally grim, but there is no lack of popular comedy and romantic relief. An exciting and spectacular climax effectively rounds off a made-to-measure proposition for the ninepennies. Star and series values are a further valuable contribution to box-office needs.

Points of Appeal.—Actionful story, hearty teamwork, effective backgrounds, good scraps, popular romantic and comedy interludes and hectic grand finale.

REVIEWS—continued on page 31

Grand New Songs — Deanna at her best



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Wed., Dec. 10th at 10.45 a.m.
LEEDS, Scala
Wed., Dec. 10th at 10.45 a.m.
NEWCASTLE, Queens
Wed., Dec. 10th at 10.45 a.m.
GLASGOW, Picture House
Wed., Dec. 10th at 10.45 a.m.
BIRMINGHAM, Scala
Thur., Dec. 11th at 10.30 a.m.
CARDIFF, Empire
Fri., Dec. 12th at 10.45 a.m.
NOTTINGHAM, Scala
Fri., Dec. 12th at 10.45 a.m.
SHEFFIELD, Cinema House
Tues., Dec. 23rd at 10.45 a.m.

Released Jan. 5, 1942

GB NEWS

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CHARLES LAUGHTON

WITH

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Universal Pictures

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CHARLES LAUGHTON

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LIVERPOOL Trocadero " " 9th " " "
LEEDS Scala " " 9th " " "
NEWCASTLE Queens " " 9th " " "
GLASGOW Picture House " " 9th " " "
NOTTINGHAM News Theatre " " 16th " " "
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Frank Lloyd's

is Woman is Mine

starring

FRANCHOT TONE
JOHN CARROLL
Walter BRENNAN

and

CAROL BRUCE

NIGEL BRUCE LEO G. CARR[illegible]

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LIVERPOOL Trocadero Tues., Dec. 16, at 10.45 a.m.
NEWCASTLE Queens Tues., Dec. 16, at 10.45 a.m.
NOTTINGHAM News Theatre Wed., Dec. 17, at 10.45 a.m.
BIRMINGHAM West End Thur., Dec. 18, at 10.30 a.m.
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Pictures in the Box of

BOMBAY CLIPPER

with
WILLIAM GARGAN, IRENE HERVEY, CHARLES LANG,
MARIA MONTEZ, MARY GORDON, LLOYD CORRIGAN
Directed by John Rawlins
PROVINCIAL TRADE SHOW: MANCHESTER—DEANSGATE,
FRIDAY, DEC. 5th, at 10.45 a.m.

JANE FRAZEE, THE MERRY MACS,
LEON ERROL, MISCHA AUER
in
Moonlight in Hawaii

with
Johnny Downs, Sunnie O'Dea,
Maria Montez
Directed by Charles Lamont
PROVINCIAL TRADE SHOW: MANCHESTER—THEATRE
ROYAL, WEDNESDAY, DEC. 17th, at 10.45 a.m.

THE LITTLE TOUGH GUYS
in
MOB TOWN

with
DICK FORAN, ANNE GWYNNE, BILLY
HALOP, HUNTZ HALL, GABRIEL DELL,
BERNARD PUNSLY, SAMUEL S. HINDES
Directed by William Nigh
PROVINCIAL TRADE SHOW: MANCHESTER—DEANSGATE,
TUESDAY, DEC. 30th, at 10.45 a.m.

BURMA CONVOY

with
CHARLES BICKFORD, EVELYN ANKERS,
FRANK ALBERTSON, KEYE LUKE,
CECIL KELLAWAY
Directed by Noel M. Smith
PROVINCIAL TRADE SHOW: MANCHESTER—THEATRE
ROYAL, FRIDAY, DEC. 18th, at 10.45 a.m.

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Freshman Year

with
DIXIE DUNBAR, WILLIAM LUNDIGAN, CONSTANCE MOORE, ERNEST TRUEX
Directed by Frank McDonald
PROVINCIAL TRADE SHOW: MANCHESTER—GAIETY, WEDNESDAY, DEC. 3rd, at 10.45 a.m.

RICHARD ARLEN and ANDY DEVINE
in
THE DEVIL'S PIPELINE

with
JOHN ELDREDGE, JEANNE KELLY, JAMES FLAVIN, FRANCIS MCDONALD and MALA
Directed by Christy Cabanne
PROVINCIAL TRADE SHOW: MANCHESTER—GAIETY, TUESDAY, DECEMBER. 16th, at 10.45 a.m.

Swing That Cheer

with
TOM BROWN, ROBERT WILCOX, ANDY DEVINE, CONSTANCE MOORE, ERNEST TRUEX
Directed by Harold Schuster
PROVINCIAL TRADE SHOW: MANCHESTER—THEATRE ROYAL, THURSDAY, DEC. 18th, at 10.45 a.m.

LUCKY RALSTON

Starring
JOHNNY MACK BROWN
with
FUZZY KNIGHT, JAMES CRAIG, THE NOTABLES' QUARTETTE and NELL O'DAY
Directed by Ray Taylor
PROVINCIAL TRADE SHOW: MANCHESTER—GAIETY, TUESDAY, DEC. 23rd, at 10.45 a.m.

JOHNNY MACK BROWN
in
Law of the Range

with
FUZZY KNIGHT, ELAINE MOREY, ROY HARRIS, ETHAN LAIDLAW, THE TEXAS RANGERS, and NELL O'DAY
Directed by Ray Taylor
PROVINCIAL TRADE SHOW: MANCHESTER—GAIETY, TUESDAY, DEC. 23rd, at 10.45 a.m.

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UNIVERSAL NEWS

GENERAL FILMS CONTINUE THE GOOD WORK

Advance News of More Outstanding Films

THE screening to-day of "Badlands of Dakota" and "Law of the Range," brings to a close the series of thirteen Trade shows sponsored by General Film Distributors, Ltd.

Future presentations, details of which will be announced in due course, are planned to go over in a big way at the box-office. The New Year edition of the "Kinematograph Weekly" will contain advance information to do with every attraction on the C.F.D. release line-up. In the meantime, the company announce in these columns four new supers that stand out in the front rank of forthcoming product.

This quartette comprises "Appointment for Love," co-starring Charles Boyer and Margaret Sullavan; "Hellzapoppin," which brings Olsen and Johnson to the screen from the Broadway stage; "Ride 'Em Cowboy," a new comedy presenting Bud Abbott and Lou Costello; and "The Great Man," which has that inimitable funster, W. C. Fields, heading the cast.

These four pictures compose an admirable follow-up of the current group of Trade show subjects which comprise, probably, the most noteworthy contribution to box-office business yet made by a single company.

Pictures already shown in G.F.D.'s striking new group include:—The Deanna Durbin-Charles Laughton super, "It Started With Eve"; "Hi, Gang!," starring Bebe Daniels, Vic Oliver and Ben Lyon; "This Woman is Mine," with Franchot Tone, Carol Bruce, John Carrol and Walter Brennan; "Bombay Clipper," with William Gargan and Irene Hervey; "Moonlight in Hawaii," with Jane Frazee, the Merry Macs, Leon Errol and Mischa Auer; "Burma Convoy," starring Charles Bickford with Evelyn Ankers "Devil's Pipeline," with Richard Arlen and Andy Devine; "Swing that Cheer," with Tom Brown and Constance Moore; "Mob Town," with the Dead End Kids and the Little Tough Guys; "Freshman Year," with Dixie Dunbar and William Lundigan; "Lucky Ralston," starring Johnny Mack Brown.

Trade enthusiasm has run particularly high in connection with the "Lucky Thirteen" offerings, which have been especially designed to cater for all types of audience. Star power, strong stories, technical excellence and pulling titles are the keynotes of the line-up, and this consistency of output is being fully maintained by General Films.

BOYER AND SULLAVAN

Following their tremendous success in the Universal screen adaptation of Fannie Hurst's "Back Street," in which they scored a sensational tour-de-force of emotional histrionics, Charles Boyer and Margaret Sullavan have chalked up another decided hit in: "Appointment for Love."

This time, the two stars forsake the tearful theme to indulge their joint talents in a session of delightful comedy that can best be described as streamlined and sophisticated entertainment that packs a laugh in every foot of its length.

The opening scenes take place in a theatre, where suave, philandering playwright, Andre Cassil is making an author's first night speech to a delirious audience. There is, however, one exception to the general enthusiasm, and she is Jane Alexander, celebrated woman surgeon who has been so bored by the play that she has fallen asleep. Andre is quickly on the scene, believing Jane to be ill . . . and thus is born a friendship that is destined to grow to romantic proportions.

Persistent wooing on the part of the slick playwright quickly precipitates a wedding, and the couple go off to Andre's country home, a secluded hunting lodge set in the forests. Trouble looms on the horizon when one of the philanderer's old flames telephones him from the local station, demanding that he shall motor down to take her back to the lodge for the night.

Even when Andre tells his late charmer he is respectably married the girl refuses to be pacified, so the poor bridegroom hastily dons fire brigade uniform, telling his wife he has been called out to a big blaze. Once at the railway station he succeeds in getting rid of the "nuisance" by promising her a big part in his next Broadway play. Back at the lodge, Andre prepares for a peaceful night when the telephone rings again—this time for Jane, who is called back to Manhattan for an urgent operation.

Recipe for Happiness

The scene next switches back to the city, where Andre sets up home in a swagger apartment, only to discover that Jane has done precisely the same thing, a few floors higher up in the same building. On being asked her reasons, she announces that she has discovered the ideal recipe for marital happiness—separate suites for husband and wife, so that they can pursue their careers without interruption. She will, however, she says, eat meals with him, and see him whenever she has a few spare moments away from the hospital.

Frantic over this turn in the tide of his connubial affairs, Andre asks advice from his stage producer, who suggests that he should try to make his wife jealous. Unfortunately, however, Jane believes that jealousy is a "hangover from prehistoric man," and refuses to be drawn, even when she discovers a pretty blonde in her husband's lounge late at night. On the other hand, Andre is insanely jealous when he notices the emphatic attentions being paid to Jane by Michael Dailey, a boisterous explorer who has made many attempts to woo and win her hand.

Ultimately, Jane begins to tire of her "ideal" marriage scheme, and slips down to Andre's apartments late one night, intent on reconciliation. He, on the other hand, has something similar in the way of ideas, and proceeds to Jane's rooms to await her arrival. Both fall asleep after a lonely vigil, and awake next morning incensed.

Jane takes part in a wireless "brains trust" session, and Andre inveigles himself into the audience. He thereupon electrifies the assembly by asking, over the air, "Where did you spend last night?"—addressing his question to a startled Jane.

Reporters are quick to seize on the "story" promised by the radio sensation, and Jane tells them she spent the night in the apartment of the "most fascinating and attractive man in New York." This bombshell makes Andre even more furious, until he learns that the description given by Jane is of himself. Then, and then only, does the much-delayed honeymoon begin . . . and the lady doctor's "ideal" marriage dreams give place to a more felicitous understanding in which proximity plays a more important part than separate menages.

Subtle Direction

This scintillating tale has been brought to the screen in a delightfully witty way by William A. Seiter, who has garnished the telling with a number of subtle touches, one of the brightest being the introduction of a long-suffering lift-boy whose gamut of expressions help to explain the progress of the plot from time to time.

Thin ice is delicately skated over in a piquant way, and the situations bubble over with wit. The two stars are in their element, proving their superb versatility after the way in which they drew upon the emotional feelings of the public in "Back Street."

The supporting cast is outstandingly good. Rita Johnson, for instance, does remarkably well as the light-of-love who almost wrecks the honeymoon by her arrival at the station. Her portrayal of the actress who does her best acting in private life and uses the iron hand of blackmail in the velvet glove of offended womanhood is a gorgeous caricature of feminine foibles.

Ruth Terry turns in a fine study as a society girl with a crush on Andre—her open-eyed, ga-ga technique is a revelation in the ways of the huntress.

Eugene Pallette plays the stage producer responsible for Andre's hits, and is as robustly amusing as of yore. Reginald Denny's overpoweringly robust explorer is another vignette that stands out in bold relief, and others in the cast include J. M. Kerrigan, Mary Gordon, Gus Schilling, Cecil Kellaway, Roman Bohnen and Virginia Brissac.

Filmgoers are going to see a new Margaret Sullavan when they see "Appointment for Love," and she is going to make a big hit. Boyer, too, is absolutely at home in his sophisticated comedy rôle, whether he is exercising his superb romantic technique or posing as a chronic invalid as an excuse for an examination by the woman doctor who has so completely captured his heart.

BROADWAY'S LONGEST RUN

One of the biggest subjects on the Universal schedule for 1942 release is the screen adaptation of "Hellzapoppin'," Broadway stage show that has run four years without a break.

Ole Olsen and Chic Johnson, stars of the legitimate production, were taken to Hollywood to repeat their rôles in the film version, and they are likely to win an enormous following by their clowning in the celluloid medium.

The story shows Olsen and Johnson arriving at the Universal studios to make a film of "Hellzapoppin'." They are told by the production executives that there must be a love interest, despite their bitter comments that the show has been doing very well for four years on Broadway without any romantic divertissement.

From this point a "story-within-a-story" commences to evolve, Olsen and Johnson punctuating the proceedings with ingenious gags and general buffoonery, and the picture comes to a riotous climax with the two stars attending Grauman's Chinese Theatre in Hollywood to register their footprints in the famous concrete forecourt. As they do this they sink gradually from sight, until they are completely covered by the wet concrete. As bubbles form the manager comes up to the front of the screen and shouts up, "Okay, Looey, the newsreel."

Crazy Comedy

"Hellzapoppin'" is a crazy comedy that stars where most subjects of that type leave off. It is full of elaborate dance ensembles, witty gags, broad slapstick and other entertainment trappings that have been laid on with a liberal hand.

Supporting Olsen and Johnson are a number of celebrated artistes. Martha Raye, for instance, plays a gargantuan-sized infant in baby rompers. She has a terrific "crush" on any man she happens to meet. Mischa Auer is "Prince Pepi," an authentic nobleman who is smart enough to pretend that he is a little bogus. He revels in free food, so that his delight is tremendous when he finds himself taken up by the smart social set.

Jane Frazee is a pretty girl who has been drawn into an engagement with a young, wealthy and terribly "dumb" scion of a socially prominent family. Robert Paige is in love with Jane, but remains loyal to her fiancee—his best friend. Clarence Kolb, Nella Walker, Katharine Johnson and Lewis Howard are also included in the roster.

Jules Levy was in charge of production on "Hellzapoppin'," which was directed by H. C. Potter. The show is garnished with loads of "lovelies," and goes with a bang from the introductory sequence right up to the fade-out.

FUN ON THE RANGE

Bud Abbott and Lou Costello made a definite impression on the British public in "Rookies," the first comedy in which they appeared under the Universal banner. They consolidated their reputation with "In the Navy," "Night in the Tropics" and "Hold That Ghost," and now they are in the front rank of popular screen comedians.

Continued on page 35

Robert Stack and Ann Rutherford in a scene from the Universal picture BADLANDS OF DAKOTA. The General Films offering which will be Trade shown this (Thursday) afternoon

Deanna Durbin in the Universal picture IT STARTED WITH EVE, in which she is co-starred with Charles Laughton. Reviewed in this issue

REVIEWS—continued from page 14

Judy Goes to Town

British Lion Republic. American (A). Directed by Joseph Santley. Featuring Judy Canova, Francis Lederer and Raymond Walburn. 7,249 feet. Release not fixed.

SPECTACULAR musical comedy extravaganza, with an elegant New York radio station pivot, concerning a hillbilly girl's successful encounter with city slickers. There are times when footage is put before pep, but in the main the production musters an adequate number of bright and original gags and laughs. What's more, the popular, if eccentric, Judy Canova is in good form, the supporting team is versatile, the song numbers are catchy, and the presentation is ambitious. Good light booking, an agreeable romp for the masses.

Story.—Harold L. Montgomery, jittery vice-president of broadcasting company, discovers that the firm's new building encroaches on land belonging to Judy Goober, a hillbilly. He is afraid to tell his ill-tempered sister Matilda, who is the president of the company, of his unfortunate discovery. His one hope is to persuade Judy to sell. He and his son Junior get to work on Judy and her Uncle Lem, but Judy refuses to fall for their line.

In desperation, Montgomery pays Karl, a poor but attractive Russian, to make up to Judy. He devises many tricks to force Judy to sell, but in the end regrets his conduct. Finally, an accident results in Judy becoming a radio star. Her success prompts her to forgive Karl and give the land outright to Montgomery.

Acting.—Judy Canova is a versatile and volatile Judy, Francis Lederer is a handsome and persuasive Karl, and Raymond Walburn, Slim Summerville and Eddie Foy put in good work in leading comedy character parts. All the minor rôles are capably filled.

Production.—The picture opens well and ends in good style, but there are one or two flat spots in between. A hiatus here and there tends to emphasise the footage, but the resourceful cast, tuneful numbers and good staging do much to keep laughter to the fore. Taken all in all, the show is a happy blend of slapstick, song and boisterous buffoonery. These days few will quarrel with its gay and light-hearted prescription.

Points of Appeal.—Good gags, tuneful numbers versatile cast, elegant staging and star values.

Outside the Law

British Lion-Republic. American (U). Directed by George Sherman. Featuring Robert Armstrong, Frank Albertson and Linda Hayes. 5,188 feet. Release not fixed.

GANGSTER melodrama with a mountain background, telling of an attempt by racketeers to corner and distribute illegal corn liquor. The picturesque outdoor backgrounds are fresher than the plot, but virile characterisation, novel detail and a rousing climax prevent any serious flagging of interest. It is sound tabloid melodrama for the masses. Good supporting proposition for the majority of halls.

Story.—Nick Gerro, a ruthless racketeer, believes that there is big money in the corn liquor manufactured by Virginia mountaineers. Cal Fullerton, a mountain-born gangster under sentence of death, is tricked out of prison and given the job of negotiating with moonshiners. He eventually persuades them to market the liquor through Nick's organisation.

Later, Cal discovers that Nick has framed him and he kills him. He then takes over the syndicate. Meanwhile, Jim Rogers, a young revenue man, is assigned to track down the gang. Eventually the mountaineers find out that they are being exploited, and in the showdown Cal is killed. Order is restored and Jim marries Ellie, a pretty local schoolmistress.

Acting.—Robert Armstrong gives a tough and convincing portrayal as Cal, Frank Albertson shapes well in the comparatively small rôle of Jim, and Linda Hayes is a likeable heroine. Russell Simpson, Skeets Gallagher and Paul Fix give good support.

Production.—The actual story is not new in outline, but it gets a move on, puts over a lively alternation of fights and chases, and unfolds against picturesque scenery. The climax is in the best serial tradition. Lastly, its footage is commendably compact.

Points of Appeal.—Crowded plot, fast action, picturesque scenery, good fights, popular romance, popular stars and good title.

The Pittsburgh Kid

British Lion (Republic). American (U). Directed by Jack Townley. Featuring Billy Conn, Jean Parker and Dick Purcell. 6,848 feet. Release date not fixed.

WHILST running true to boxing picture formula, this film has plenty of punch and a very good fight climax. There is not much element of surprise, but the ringside and training camp sequences have good atmosphere. It should prove a good supporting feature for popular halls.

Story.—When Billy Conn's manager, Mallory, dies, an unscrupulous trainer, Max Ellison, tries to sign him up with the help of his beautiful blonde daughter, Barbara. Mallory's daughter, Pat, however, has a prior claim and proceeds to manage him. This annoys Billy and he turns to Barbara. However, later he realises what Pat means to him and follows her advice. Just before his championship fight he gets involved in a murder charge, but with both Barbara's and Pat's help he clears himself and wins the championship.

Acting.—Billy Conn, the former light-heavy-weight champion of the world, gives a good fistic display, but he is no great shakes as an actor. Jean Parker is good and attractive as Pat, and Barbara is rendered very alluring by Veda Ann Borg.

Jonathan Whale scores as Ellison, and Dick Purcell is cheery and bright as a pressman who helps Pat and Billy.

Production.—The picture is cut to pattern, but has been competently directed with due regard to character. To a large degree it avoids the artificial and flamboyant, and is all the more convincing for that. The fight racket is not unduly stressed—the reason that Billy gets into trouble is due to the jealousy of Barbara's boy-friend and not so much a gangster element.

There is a strong selling angle in the fact that Billy Conn trained as a heavy-weight and put up a great show against Joe Louis.

The final fight is very well staged, but, as usual, it takes the girl to make the hero fight to his best advantage.

Points of Appeal.—Boxing champ star, fast action, and well-staged fights.

Mob Town

General F.D.-Universal. American (A). Directed by William Nigh. Featuring Dick Foran, Anne Gwynne and the East Side Kids. 5,503 feet. Release not fixed.

JUVENILE regeneration melodrama, featuring "The East Side Kids" and "Little Tough Guys," and describing the conversion of young hooligans and hoodlums by a human and understanding police officer. The lads are not particularly likeable, but their acting is so spontaneous and the detail so thorough that there is no lack of interest and lively action. Moreover, it has a good moral and a spectacular ending. Feminine appeal, too, is considerable. Good "thick-ear" fare for the majority of halls.

Story.—Tom, an undisciplined orphan, hates the police because he believes they were responsible for his gangster brother's death. He refuses to settle down and, together with other youngsters, becomes a public nuisance. Frank Conroy, a police sergeant, believes he can reform Tom and the others by kindness and understanding, and persuades the local magistrate to give him a chance.

Things go well at first, but Tom reverts to type when he learns it was Frank who had arrested his brother. He is caught on the rebound by Monk, a gangster, but realises his folly before it is too late. In the end he enables Frank to get Monk. At the fade-out there is romance between Frank and Marion, Tom's sister.

Acting.—Dick Foran contributes a clear-cut portrayal as Frank, Anne Gwynne is a pleasing Marion, and Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley and Darryl Hickman are natural as the unruly boys.

Production.—The regeneration plot is beginning to wear a little thin, but although the play as a whole is distinguished by exuberance rather than artistry, it nevertheless carries a considerable kick. Its secret is the natural acting of the truculent young players and the vigorous culminating emphasis of the moral note. The climax spectacularly confirms the "crime does not pay" axiom. Because of the tender years of the central players, it also has obvious feminine appeal. Star values are apparent.

Points of Appeal.—Fast-moving, hard-hitting story, clever work by exuberant juveniles, competent adult cast, human and feminine angles, realistic staging, and rousing climax.

Burma Convoy

General F.D.-Universal. American (U). Directed by Noel M. Smith. Featuring Charles Bickford, Evelyn Ankers and Truman Bradley. 5,447 feet. Release not fixed.

POCKET adventure romantic melodrama, concerning those who risk their lives to carry munitions along the Burma Road. The story does not take sides politically, but it leaves little doubt as to the identity of the murderous hostile element. Its vigorous and versatile characterisation—it has a strong and popular cast—colourful atmosphere, closely packed thrills and exciting climax amply endow it with mass and family appeal. Title values and topicality further strengthen its claim to popular approbation. Good programmer for the crowd.

Story.—Cliff Weldon, an American, earns big but far from easy money driving a munitions truck along the Burma Road. Ann, daughter of Angus McBrogel, a wily Scottish insurance agent, is in love with Cliff, but he is slow to reciprocate. Mike, Cliff's young aviator brother, arrives unexpectedly, but before he can offer serious opposition he is killed by a member of a mysterious guerilla band.

Cliff determines to avenge his brother's death. There are many suspects, but eventually Vic Harrison, member of an international transport board, turns out to be the leader. In the final showdown, in which hostile paratroops are engaged, Cliff gets his man—and his girl.

Acting.—Charles Bickford gives a characteristic tough portrayal as Cliff, Evelyn Ankers is a natural Ann, and Truman Bradley is disarming as the two-faced Vic. Cecil Kellaway, Willi Funk and Keye Luke are the best of the support.

Production.—The story contains plenty of action—there are many fist fights and shooting affrays, and a spectacular grand finale—as well as adequate comedy and romantic relief. Its keen comprehensiveness, together with its good staging and topicality, puts it well in the running when it comes to mass appeal.

Points of Appeal.—Pungent and compact plot, vigorous action, pleasing romantic relief, spectacular climax, colourful staging, good title and popular stars.

A NEWSREEL NOVELTY

"March of Time" in "Young Mr. Pitt"

THE production of the "newsreel" sequence depicting the lapse of time during the early nineteenth century of "The Young Mr. Pitt" has entailed the employment of a complete unit to make what is known at Shepherds Bush as Carol Reed's "March of Time."

The incidents depicted are wide in scope and include the felling of oaks for the building of Britain's "Wooden Walls," which is also shown. Other scenes are the launching of a man of war, the great industrial revolution is indicated by shots of Watt's steam engine, Hargreave's spinning jenny and Trevithic's locomotive, highway men who haunted the roads, press gangs who haunted the streets, duelling in the park, the famous fashion parade in Georgian Bond Street—a very stately and picturesque affair—and the more sinister side, smugglers at work and criminals on the gibbet.

Perhaps of all the "newsreel" shots, the most interesting are those showing the anti-invasion preparations of 1803, which include the signing on of the home guard and these volunteers receiving their weapons, and the Martelio towers on the coasts.

Although these are mere flashes on the screen, often elaborate settings and action have to be photographed, which require many days' work. Thus this montage sequence is an expensive item in production costs, yet it more than compensates in its interpolative reconstruction of contemporary affairs in the days of George III.

On the set I met dark eyed Dela Black, who hails from Odessa. This attractive young lady is called Madam Bransby Williams, as she plays three rôles in the film. First rôle is Napoleon's mother, then she becomes the young girl friend of Charles James Fox, ending up as the very eligible daughter of the Duchess of Gordon. By the way, she is no relation to producer Ted Black who discovered her.

The crew are still talking about the queer differences in season and calendar that were common in the time of Pitt. In the film the legendary white Christmas has been shot, although nowadays we usually get our snow about two weeks later. This is due apparently to the fact that in the 18th century the calendar was 11 days ahead and December 25 fell in what is now January.

Shepherds Bush is still laughing about the Guildhall sequence in the film. After three hours of being guests at the Guildhall Banquet the extras breathed a sigh of relief when Carol Reed called break for lunch. They hadn't eaten a mouthful—the food was "dummy."

Continued from page 3

ODEON ANNUAL MEETING

J. A. Rank on Theatre Profits

of Mr. Thomas "that it would be impossible to pay a dividend."

Mr. Rank said that the directors were hoping that E.P.T., for instance, would not be so high as had been estimated in the accounts, while the amount allocated for war damage covers a greater period than one year.

Col. Burton, who congratulated the board and the staff on their efforts, referred to the directors' wisdom in providing for the future. He referred to the fact that a considerable proportion of the patrons wore hob-nailed boots. This would entail money being spent on replacements after the war.

Mr. Rank's Speech

Mr. Rank first called attention to some of the more significant changes in the balance-sheet. The substantial increase in amounts owing to sundry creditors, to some extent reflects the increased volume of business, but is really due to the fact that the company has found it more convenient in make purchases and undertake the hire of films not only for itself, but also for all the wholly owned subsidiary companies, through the parent company.

The effect of this is also shown by an increase in the amounts due from subsidiary companies. He mentioned, too, a further increase in stocks and prepayments. This was largely on account of maintaining larger stocks to cope with any emergency, a policy which stood them in such good stead when aerial activity was at its height last year. These are the more important changes, but there are others.

Theatre Purchase Scheme

"We effected a rearrangement of the scheme whereby we are purchasing seven theatres referred to in the footnote on the balance-sheet, and completed some pre-war commitments, with the result that the capital invested in theatres and equipment is £30,700 higher. We have invested a further £16,350 in subsidiary companies and have maintained the sinking fund by redeeming First Mortgage Debentures to the nominal value of £42,600. This last-mentioned transaction produced a surplus of nearly £12,000, which we have, as in the past, placed to general reserve.

"Turning to the profit and loss account, you will see that not only are our theatre profits substantially in advance of previous years, but also the dividends on investments, which are mainly from subsidiary companies. Theatre profits are up by £125,000 and investment income by £45,000, but although interest charges are lower by some £2,000 we have actually less profits available, as we have to provide £175,000 more for taxation. The final amount available, therefore, is less than last year, particularly as we have deemed it prudent to provide for contributions under the War Damage Act, i.e., £65,000, notwithstanding that they will not be payable for some time ahead."

Theatre Profits

Before he dealt with the question of taxation, he said a word or two on the theatre profits of this company and its subsidiaries, because he did not want shareholders to go way with the impression that all the theatres have been operated at high profits.

"The results," he said, "are entirely due to the care which was exercised in building up the circuit to ensure that, no matter what conditions existed in any one locality, the company's theatres were so placed throughout the country as to provide collectively a reasonable profit on the capital invested in them. The results are, in short, a striking tribute to the foresight of Oscar Deutsch."

"You will recollect that in his speech at the last annual general meeting, Mr. Deutsch told you that the board had adopted the policy of keeping theatres open to the public, notwithstanding the fact that attendances had been severely curtailed.

"This policy of securing the continuity of our established goodwill has been fully justified by the results, particularly in the latter part of the financial year, for in the earlier months we suffered, in common with every other kinema proprietor, by reason of the conditions which then existed.

Profits Not Due to War

"When the company was formed, the circuit of theatres it acquired was, although adequate in number, immature from the point of view of full development in the sense of profit earning. In consequence, we are adversely affected by the incidence of Excess Profits Tax, since our increasing trading profits are the natural outcome of our development. We are therefore deprived of those profits which we were entitled to expect, taking the long view, and which would have accrued to us as the result of the policy on which the circuit was built up. *I do want to stress that the profits have risen as a result of the natural development of the business, in order to avoid any impression that our increase of profit is mainly attributable to war conditions.*

"Reverting to taxation, the liability to Excess Profits Tax has yet to be agreed with the Inland Revenue, although we have been in active negotiation with them for some time. It is a very complicated matter in which progress must of necessity be slow.

"I am assured by our auditors that the provision which has been made is fully adequate to meet any taxation it may be decided ultimately is due from us.

"In addition to Excess Profits Tax and Income Tax the Government benefits from the large sums which we collect in Entertainments Tax, which is in excess of one and a quarter million pounds per annum."

The Future

About the future, Mr. Rank was reticent because "in these days no one can tell what the future holds in store and we, as a Board, do not know from one day to another what conditions we have to meet.

"This much I can, however, assure you, that the returns which have come in week by week since the end of last year show that our goodwill is not only maintained but daily becomes more valuable.

"We shall continue to spare no effort to acquire the best films which are available, and to maintain the highest standard possible in our theatres in so far as the present difficult conditions will permit.

"There were over one hundred million admissions to our theatres in the year under review, and the fact that since the end of the financial year that number is showing a steady increase, leads us to believe that these efforts are being appreciated, and to pride ourselves that we are making a definite contribution to the war effort.

"There have been no changes in the Board during the year, but we have had the advantage of the counsels of the Rt. Hon. Earl Winterton, P.C., M.P., who has been acting in the capacity of alternate to Leslie W. Farrow, who, as you know, is serving his country in other spheres.

"Our staff has been still further depleted by the calls of active service, and we are continuing to pay the allowances to which Mr. Deutsch referred in his speech last year. The calls of active service have, of course, diminished very considerably the number of staff we have at our disposal, which has, quite naturally, thrown a very heavy burden on those who remain. I do desire to place on record the warmest appreciation of the Board for their services under very difficult conditions."

The proposal for the acceptance of the accounts was seconded by W. George Elcock, who also paid a striking tribute to the staff. It was only owing to their untiring efforts, often taking them up to 2 or 3 o'clock in the morning, that many of the kinemas were kept open at all.

The accounts were passed unanimously.

TRADE SHOW OFFERS—NOV., 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
†Aloma of the South Seas	Paramount ..	75 min.	A	6,908 ft.	Dorothy Lamour, Jon Hall, Philip Reed, Laraine Day ..	Obvious star booking for industrial halls. Nothing to harm youngsters	Nov. 13, 1941	Dec. 22, 1941
†Belle Starr	20th Century-Fox	87 min.	A	7,795 ft.	Randolph Scott, Gene Tierney, Dana Andrews	Excellent general booking. Nothing to harm youngsters	Nov. 27, 1941	Not Fixed
Big Boss, The	Columbia ..	68 min.	A	6,200 ft.	Otto Kruger, Gloria Dickson, John Litel	Reliable two-feature programme proposition. Should not harm youngsters	Nov. 27, 1941	Not Fixed
*Black Sheep of Whitehall, The	United Artists	80 min.	U	7,213 ft.	Will Hay, John Mills, Basil Sydney	Capital British comedy booking. Great for youngsters	Nov. 20, 1941	Jan. 26, 1942
*Bob's Your Uncle ..	Butcher ..	74 min.	U	6,827 ft.	Albert Modley, Jean Colin, George Bolton	Very good light booking for the masses, family and youngsters	Nov. 27, 1941	Not Fixed
Broadway Ahead ..	Columbia ..	67 min.	U	6,021 ft.	Ruby Keeler, Ozzie Nelson, Harriet Hilliard	Star light booking for small halls and youngsters ..	Nov. 27, 1941	Not Fixed
Broadway Limited ..	United Artists	75 min.	U	6,750 ft.	Victor McLaglen, Marjorie Woodworth, Dennis O'Keefe	Good light booking for the majority of halls. Good for the family	Nov. 27, 1941	Feb. 16, 1942
Cyclone Ranger, The	Equity British	60 min.	U	5,450 ft.	Bill Cody, Nina Quartaro ..	Handy second for industrialites and youngsters ..	Nov. 13, 1941	Immediate
Deadly Game, The ..	Pathe	63 min.	A	5,670 ft.	Charles Farrell, John Miljan ..	Good programmer for the masses. Safe for youngsters	Nov. 20, 1941	Mar. 9, 1942
Desperate Cargo ..	Pathe	66 min.	A	6,000 ft.	Ralph Byrd, Carol Hughes, Julie Duncan	Good popular booking. Nothing to harm youngsters..	Nov. 13, 1941	Jan. 26, 1942
Double Cross	Pathe	63 min.	A	5,699 ft.	Kane Richmond Wynne Gibson	Fair average programmer. Hardly suitable for youngsters	Nov. 13, 1941	Feb. 16, 1942
Dr. Jekyll and Mr. Hyde	M-G-M ..	123 min.	A	10,951 ft.	Spencer Tracy, Ingrid Bergman, Lana Turner	Excellent popular booking. Not for youngsters ..	Nov. 20, 1941	Not Fixed
Feminine Touch, The	M-G-M ..	97 min.	A	8,763 ft.	Rosalind Russell, Don Ameche, Kay Frances	Very good light booking, particularly for high-class halls. Hardly suitable for children	Nov. 6, 1941	Jan. 5, 1942
Frontier Days	Equity-British	58 min.	U	5,300 ft.	Bill Cody, Ada Ince	Sound Western offering for the masses and youngsters	Nov. 6, 1941	Immediate
Gay Falcon, The ..	RKO-Radio ..	68 min.	A	6,200 ft.	George Sanders, Wendy Barrie, Allen Jenkins	Good two-feature programme booking. Nothing to harm youngsters	Nov. 6, 1941	Mar. 9, 1942
Great Guns	20th Century-Fox	69 min.	U	6,253 ft.	Stan Laurel, Oliver Hardy, Sheila Ryan	Cast-iron comedy bet for the masses, family and youngsters	Nov. 27, 1941	Mar. 9, 1942
*Hatter's Castle ..	Paramount ..	102 min.	A	9,180 ft.	Robert Newton, Deborah Kerr, Emlyn Williams	Outstanding general booking. Not for youngsters ..	Nov. 20, 1941	Not Fixed
Henry Aldrich for President	Paramount ..	75 min.	U	6,766 ft.	Jimmy Lydon, June Preisser..	Programmer for family halls and youngsters ..	Nov. 13, 1941	Not Fixed
Honky Tonk	M-G-M ..	105 min.	A	9,446 ft.	Clark Gable, Lana Turner, Frank Morgan	Excellent popular booking. Not for youngsters ..	Nov. 20, 1941	Feb. 2, 1942
It Started With Eve ..	General F.D. (Universal)	90 min.	U	8,122 ft.	Deanna Durbin, Charles Laughton, Robert Cummings	Excellent general booking, great stuff for the masses and family	Nov. 20, 1941	Jan. 5, 1942
Little Foxes, The ..	RKO-Radio ..	116 min.	A	10,408 ft.	Bette Davis, Herbert Marshall, Terefa Wright	Outstanding booking, particularly for good and high-class halls. Not for children	Nov. 13, 1941	Not Fixed
Lydia	United Artists	97 min.	A	8,864 ft.	Merle Oberon, Edna May Oliver, Alan Marshall	Excellent mass booking. Hardly suitable for youngsters	Nov. 13, 1941	Feb. 16, 1942
Married Bachelor ..	M-G-M.. ..	81 min.	A	7,308 ft.	Robert Young, Ruth Hussey	Very good popular booking. Nothing to harm youngsters	Nov. 6, 1941	Dec. 29, 1941
Mexican Spitfire's Baby, The	RKO-Radio ..	68 min.	U	6,030 ft.	Leon Errol, Lupe Velez, Charles Rogers	Capital comedy booking for the masses and youngsters	Nov. 6, 1941	Feb. 16, 1942
Murder by Invitation ..	Pathe	63 min.	A	5,838 ft.	Wallace Ford, Marian Marsh, Sarah Padden	Good general booking. Nothing to harm youngsters	Nov. 20, 1941	Feb. 23, 1942
New York Town ..	Paramount ..	68 min.	U	6,160 ft.	Fred MacMurray, Mary Martin, Robert Preston	Fair average star programmer. Safe for the family	Nov. 27, 1941	Not Fixed
Our Wife	Columbia ..	94 min.	A	8,464 ft.	Melvyn Douglas, Ruth Hussey, Ellen Drew	First-class light booking. Not very suitable for juveniles	Nov. 20, 1941	Dec. 15, 1941
Puss in Boots	Columbia ..	39 min.	U	3,519 ft.	Junior Addario, Robert Skilling, Jun.	Christmas novelty for small hall matinees only ..	Nov. 20, 1941	Dec. 22, 1941
Reg'lar Fellers ..	Pathe	70 min.	U	6,390 ft.	Billy Lee, Alfalfa Switzer ..	Programmer for industrial halls and youngsters ..	Nov. 20, 1941	Mar. 16, 1942
Richest Man in Town, The	Columbia ..	68 min.	U	6,193 ft.	Frank Craven, Edgar Buchanan, Eileen O'Hearn	Support mainly for family halls	Nov. 27, 1941	Not Fixed
*Ships With Wings ..	United Artists	102 min.	A	9,204 ft.	John Clements, Leslie Banks, Jane Baxter	Excellent popular booking. Great for the family ..	Nov. 6, 1941	Jan. 12, 1942
†Smilin' Through ..	M-G-M.. ..	100 min.	U	8,987 ft.	Jeanette MacDonald, Bryan Aherne, Gene Raymond	Box-office booking for the family and feminine audiences	Nov. 20, 1941	Not Fixed
Stand and Deliver ..	Pathe	63 min.	U	5,751 ft.	Leo Gorcey, Bobbie Jordan, Warren Hull	Good general booking. Safe for youngsters	Nov. 20, 1941	Feb. 9, 1942
Tillie the Toiler ..	Columbia ..	66 min.	U	6,011 ft.	Kay Harris, William Tracy, George Watts	Safe support for family and industrial audiences. Good for youngsters	Nov. 27, 1941	Not Fixed
Tom, Dick and Harry	RKO-Radio ..	85 min.	U	7,650 ft.	Ginger Rogers, George Murphy, Burgess Meredith	Excellent general booking. Great for the family ..	Nov. 6, 1941	Dec. 22, 1941
Two in a Taxi	Columbia ..	63 min.	U	5,667 ft.	Anita Louise, Russell Hayden..	Fair average support. Nothing to harm youngsters	Nov. 20, 1941	Not Fixed
Unexpected Uncle ..	RKO-Radio ..	67 min.	U	6,030 ft.	Charles Coburn, Anne Shirley, James Craig	Acceptable programmer for family and industrial halls. Good for youngsters	Nov. 27, 1941	Not Fixed
Unholy Partners ..	M-G-M ..	94 min.	A	8,461 ft.	Edward G. Robinson, Edward Arnold, Laraine Day	First-rate box-office proposition for the crowd. Not for youngsters	Nov. 20, 1941	Feb. 2, 1942
When Ladies Meet ..	M-G-M ..	105 min.	A	9,464 ft.	Joan Crawford, Robert Taylor, Greer Garson	Excellent romantic booking. Not for youngsters ..	Nov. 6, 1941	Jan. 12, 1942
REISSUE								
*Sporting Love ..	Exclusive ..	73 min.	U	6,166 ft.	Stanley Lupino, Laddie Cliff, Lee Ann Meredith	Very good light booking for all classes. Popular re-issue	Nov. 20, 1941	Immediate

WHAT'S RELEASED IN DEC., 1941

Date.-	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Dec. 1	Accent on Love	20th Century-Fox	F. 4448	60	A	5,528	George Montgomery, Osa Massen, Cobine Wright, jun.	1/6	Sept. 11, 1941
,, 22	Affectionately Yours	Warner	F. 4551	90	A	7,921	Merle Oberon, Dennis Morgan, Rita Hayworth ..	1/12, 1/6 ..	Oct. 9, 1941
,, 22	†Aloma of the South Seas	Paramount ..	F. 4686	75	A	6,808	Dorothy Lamour, Jon Hall, Philip Reed ..	1/12, 1/6 ..	Nov. 13, 1941
,, 12	Bachelor Daddy	General F.D.	F. 4456	61	U	5,478	Baby Sandy, Edward Everett Horton	1/6	Sept. 11, 1941
,, 29	Border Vigilantes	Paramount ..	F. 4645	62	U	5,565	William Boyd, Russell Hayden	1/6	Oct. 23, 1941
,, 1	Down in San Diego	M-G-M	F. 4519	70	U	6,264	Bonita Granville, Leo Gorcey	1/48, 1/12, 1/6 ..	Oct. 2, 1941
,, 22	Dressed to Kill	20th Century-Fox	F. 4608	73	A	6,649	Lloyd Nolan, Mary Beth Hughes	1/6	Sept. 25, 1941
,, 22	Father Steps Out	Pathe	F. 4568	62	U	5,628	Frank Albertson, Jed Prouty, Lorna Gray ..	1/12, 1/6 ..	Oct. 9, 1941
,, 8	Great Mr. Nobody, The.. ..	Warner	F. 4416	70	U	6,408	Eddie Albert, Joan Leslie, Alan Hale	1/12, 1/6 ..	Aug. 28, 1941
,, 1	Ice Capades	British Lion (Republic)	F. 4591	89	U	8,043	James Ellison, Dorothy Lewis	1/12, 1/6 ..	Oct. 9, 1941
,, 1	In the Night	Pathe	F. 4545	61	U	5,517	Frankie Darro, Marcia Mae Jones, Jackie Moran	1/12, 1/6 ..	Oct. 2, 1941
,, 15	Kiss the Boys Goodbye	Paramount ..	F. 4292	84	U	7,605	Mary Martin, Don Ameche	1/12, 1/6 ..	July 24, 1941
,, 15	Knockout	Warner ..	F. 4411	72	A	6,561	Arthur Kennedy, Olympe Bradna, Virginia Field	1/12, 1/6 ..	Aug. 21, 1941
,, 15	Lady Scarface	RKO-Radio ..	F. 4430	65	A	5,941	Dennis O'Keefe, Frances Neal, Judith Anderson	1/6	Aug. 28, 1941
,, 22	Life Begins for Andy Hardy ..	M-G-M	F. 4599	101	U	9,135	Mickey Rooney, Lewis Stone, Judy Garland ..	1/48, 1/12, 1/6 ..	Oct. 30, 1941
,, 15	Mary Names the Day	M-G-M	F. 4586	82	U	7,442	Lew Ayres, Lionel Barrymore, Laraine Day ..	1/48, 1/12, 1/6 ..	Oct. 23, 1941
,, 29	Married Bachelor	M-G-M	F. 4,655	81	A	7,308	Robert Young, Ruth Hussey	1/48, 1/12, 1/6	Dec. 29, 1941
,, 29	†Moon over Miami	20th Century-Fox	F. 4489	90	U	8,245	Don Ameche, Robert Cummings, Charlotte Greenwood, Jack Haley	1/48, 1/12, 1/6	Sept. 11, 1941
,, 8	Mutiny in the Arctic	General F.D. (Universal) ..	F. 4452	60	A	5,485	Richard Arlen, Andy Devine	1/6	Sept. 4, 1941
,, 15	Paper Bullets	Pathe	F. 4547	70	A	6,240	Joan Woodbury, Jack La Rue, John Archer ..	1/12, 1/6 ..	Oct. 9, 1941
,, 29	Redhead	Pathe	F. 4555	63	U	5,798	Johnny Downs, June Lang, Eric Blore	1/12, 1/6 ..	Oct. 9, 1941
,, 15	Ride on Vaquero	20th Century-Fox	F. 4327	63	U	5,551	Cesar Romero, Mary Beth Hughes, Sheila Ryan ..	1/6	July 24, 1941
,, 15	Riders of Death Valley	General F.D. (Universal)	F. 4507	80	U	7,180	Dick Foran, Buck Jones	1/6	Sept. 11, 1941
,, 22	*Sheepdog of the Hills	Butcher	Br./E. 4553	75	U	5,890	David Farrar, Helen Perry, Philip Friend ..	1/12	Sept. 25, 1941
8	Shepherd of the Hills	Paramount ..	F. 4435	97	A	8,769	John Wayne, Betty Field	1/12, 1/6 ..	Sept. 4, 1941
,, 29	Shot in the Dark, A	Warner	F. 4526	56	U	5,083	William Lundigan, Nan Wynn, Regis Toomey..	1/12, 1/6 ..	Oct. 9, 1941
,, 1	Six Lessons from Madame La Zonga	General F.D. (Universal)	F. 4458	62	U	5,594	Lupe Velez, Leon Errol	1/12, 1/6 ..	Sept. 11, 1941
,, 1	Skylark	Paramount ..	F. 4556	94	A	8,418	Claudette Colbert, Ray Milland, Brian Aherne ..	1/12, 1/6 ..	Oct. 16, 1941
,, 8	Tight Shoes	General F.D. (Universal)	F. 4455	68	U	6,187	John Howard, Binnie Barnes, Broderick Crawford	1/6	Sept. 11, 1941
,, 29	Too Many Blondes	General F.D. (Universal) ..	F. 4510	60	A	5,432	Rudy Valee, Helen Parrish	1/6	Sept. 11, 1941
,, 1	Wagons Roll at Night, The ..	Warner	F. 4539	83	A	7,529	Humphrey Bogart, Sylvia Sidney, Joan Leslie..	1/48, 1/12, 1/6	Oct. 9, 1941
,, 22	West Point Widow	Paramount ..	F. 4531	63	A	5,769	Anne Shirley, Richard Carlson	1/6	Oct. 2, 1941
,, 22	Where Did You Get that Girl ? ..	General F.D. (Universal)	F. 4209	65	U	5,855	Helen Parrish, Leon Errol	1/12, 1/6 ..	June 12, 1941
,, 8	Whistling in the Dark	M-G-M	F. 4598	77	A	6,994	Red Skelton, Conrad Veidt, Ann Rutherford ..	1/48, 1/12, 1/6	Oct. 23, 1941

* A British Picture. † In Colour.

Continued from page 30

FUN, FAST AND FURIOUS IN FRESH FIELDS' FILM

Comedy and Music in Wild-West Subject

Their latest offering is "Ride 'Em Cowboy," a rip-roaring mirthquake that packs hilarity galore, and a couple of rodeo shows to thrill the onlooker.

Bud and Lou are first seen selling peanuts and hot-dog vendors at a rodeo. Hiding from an irate employer, they take refuge in a freight car which is later filled with prize steers and sent off to the wild and woolly West.

Lou gets into further hot water when he accidentally shoots an arrow through a heart painted on an Indian tepee, for the redskin laws state quite definitely that this is a proposal of marriage . . . and when Costello sees the "fair-fat-and-fortyish" Moonbeam he has unwittingly taken on he is in a panic. Even more disturbed is the corpulent comedian when he discovers that tomahawk-carrying brave is determined that he shall keep faith with the rotund Moonbeam.

Many Complications

This is the situation in which Messrs. Abbott and Costello are precipitated when they "go west," but they have no monopoly on the complications. Dick Foran is in trouble, too, because he has achieved a terrific reputation with the novel-reading public by a succession of lurid Western stories that his astute financial manager has forced him to claim as actual autobiographical experiences. Now Dick has never been nearer the prairie belt than Brooklyn, so that when he falls in love with Anne Gwynne, a true daughter of the West, she quickly discovers he is a fraud.

Anxious to rehabilitate himself, Dick makes tracks for Arizona, where he learns to be a rough-riding son of the range. He caps this by doing a star turn at a rodeo, and Anne is completely melted.

The antics of Abbott and Costello are the main features of "Ride 'Em Cowboy," but the romantic development is extremely entertaining, and the rodeos packs a tremendous punch. Added to these assets, the audience enjoyment is considerably enhanced by the inclusion in the cast of the famous Merry Macs and Mary Lou Cook.

Tuneful Numbers

These clever artistes, who have appeared in so many Universal productions, are given a large range of tuneful songs, which they handle in their own particular style. "Wake Up Jacob," "Beside the Rio Tonto," "Cowboogie," "Give Me My Saddle," "I'll Remember April," "Ride 'em Cowboy," "Rockin' and Reelin'" and "A Tisket, a Tasket" are embraced in the picture's melody repertoire, the Merry Macs, Miss Cook, Foran and Ella FitzGerald contributing to the vocalism.

It goes without saying that the film has some magnificent outdoor backgrounds of surpassing beauty, and that the rodeo shows have been realistically staged, with bucking broncbos and all the thrills of the roping game.

In addition to the stars, Foran, Miss Gwynne, the Merry Macs, Mary Lou Cook and Ella FitzGerald, the cast has Johnny Mack Brown, Samuel S. Hinds, Richard Lane, Douglas Dumbrille, Charles Lane, Judy Gilbert, Morris Ankrum and the Congaroos. Arthur Lubin, who has directed all the previous Abbott and Costello offerings, was responsible for the same offices with this one, and Alex Gottleib was associate producer.

Fields' Field Day

W. C. Fields is a comedian with a style peculiarly his own. It is, therefore, a happy augury for success that in "The Great Man," his latest Universal offering, he plays the part of—W. C. Fields. He was responsible for the story, which literary achievement he hides on the credit titles under the unusual *nom-de-plume* of "Otis Criblecoblis."

W. C. strolls into the picture to take a look at a 48-sheet advertising one of his films. Two candid youngsters pass by, sneeringly remark that the opus was a flop.

Fields decides to write a scenario, and visits the "Esoteric" Studios to read it over to the big-shot producer. As he starts to describe the action the script is shown on the screen.

The fun is enormous, Fields dashing down to Mexico to sell wooden nutmegs to Russian colonists for caviare; teaching the gentle art of kissing to a maiden who has never before set eyes on a man, and indulging in countless other gags that will bring forth roars of amusement from audiences all over the country.

Classic Car Chase

The climax is a classic in car chase sequences—the comedian driving like fury to get a woman passenger to a maternity hospital—mistakenly believing her to be in urgent need of professional assistance, when, actually, she is desirous merely of visiting one of the patients.

The fun Fields gets out of this mad ride must be seen to be appreciated; it will convulse most audiences by its sheer craziness and fecundity of invention. Definitely, a highlight, this.

On the quieter but none the less hilarious side of the proceedings is a scene where Fields enters a small restaurant, where he is given a most emphatic "bird" by a superbly contemptuous waitress. After a verbal sparring match he prepares to leave the eating-house with another customer's hat, but is foiled by the gong.

Heading the support is Gloria Jean, who is given opportunities for exploiting her fine voice. Her songs include "Otchi Tchornia" and "Estrellita," while Susan Miller comes through with the ever-popular "Coming Through the Rye."

Butch and Buddy are an entertainment host in themselves, and Franklin Pangborne has a grand time as the harassed studio chief who is nearly driven frantic by the commotion on the sound stages while he is supervising a screen test for little Gloria Jean.

Others include Margaret Dumont, Leon Errol, Mona Barrie, Charles Lang, Anne Nagel and Nell O'Day.

Edward Cline directed "The Great Man," which is a genuine field day for Fields fans, and a picture likely to increase his already formidable following.

Franchot Tone as Stevens and Leo Carillo as Angus McKay, tell Carol Bruce as Julie that they mustn't speak to her, in Frank Lloyd's Universal adventure film THIS WOMAN IS MINE, which is reviewed in this week's issue

MANY KINEMA RENOVATIONS

Modernisation Ltd. are Busy

Notwithstanding the difficulties which impede the work of restoration and renovation of kinemas, Modernisation, Ltd., of Union Works, Batley, has in hand contracts for the Plaza and Regal, Rhyl; Melbourne, Leicester; Scala, Prestatyn; Central, Lincoln; and Oxford, Barton.

Recently completed contracts are those at the Palace, Warrington; Ritz, Lincoln; Forum, Leeds; Princess, Birstall; Hillcrest, Leeds; Picture House, Malvern; Hippodrome, Connah's Quay.

Oldham Watch Committee has decided to view the film "The Monster and the Girl," to decide whether or not it is suitable for exhibition at local kinemas.

Bebe Daniels and Ben Lyon amuse themselves in this scene from the new Gainsborough production of HI, GANG! which was Trade shown on Wednesday

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

WANTED, capable Manager, at once, for the Victoria Cinema, Newquay, Cornwall.—Write or 'phone (57676), Cinemas, 51, Victoria Street, Paignton.

EXPERIENCED Kinema Managers required, age between 42-50 or exempt from military service. All applications will be treated in confidence. Full details to Personnel Department, The Granada Theatres, Ltd., 36, Golden Square, W.1.

WANTED, Relief Manager, for one month.—Austin Pilkington, 20, London Road, Salisbury.

CHIEF or Second Projectionist, capable of taking charge; B.T.H.; exempt; twice nightly and Sundays.—Full details, refs. and wages to Regal, Wells, Somerset.

CHIEF Projectionist for post near Worthing; must know B.T.H. and Dunsonic sound; give age, experience, and salary required.—K., Box 334 Kinematograph Weekly.

SITUATIONS VACANT (cont.)

CHIEF Projectionist wanted at once for Arcadia Swindon.—Full details and salary required first letter to Charles Rowe, Westbury, Wilts. Tel. 75.

WANTED immediately, Chief Operator; twice nightly, one matinee; good wage.—Apply, P. J. Carter, Palace, Blandford, Dorset.

COMPLETE Laboratory Staff wanted for 35 mm. and 16 mm. — Apply, J., Box 333, Kinematograph Weekly.

WANTED immediately, capable Chief Operator for the King's Cinema, Camborne, Cornwall; permanent job to the right man; also experienced Second Operators wanted.—State salary required and full particulars to Cinema Offices, 51, Victoria Street, Paignton.

WANTED, Operator for small kinema; B.T.H., Kalees; comfortable position; permanent.—Cinema, Winchcombe, Glos.

SITUATIONS WANTED

MANAGER (young), soon available, requires post where accommodation can be found near theatre; Kent or Sussex preferred.—D., Box 228, Kinematograph Weekly.

MANAGER (52), over 25 years' practical experience, desires position with good company; London suburbs preferred; disengaged 29th.—V., Box 220, Kinematograph Weekly.

MANAGER, 23 years' experience, age 41 (exempt), desires first-class situation; used to full control and booking; thoroughly conversant all sound systems, operating, projectors, electrical equipment, diesel engines; technical and publicity expert, holder of showmanship certificate; excellent references.—R., Box 216, Kinematograph Weekly.

KINEMA MANAGER REQUIRES POSITION, MIDLANDS; LATE CIRCUIT; BONDED AND EXEMPT MILITARY SERVICE. APPLY, J. H. ROPER, 296, WHEELER STREET, BIRMINGHAM, 19.

SITUATIONS WANTED (cont.)

MANAGER, DISENGAGED; OVER TWENTY YEARS' EXPERIENCE IN PICTURES AND VARIETY; LAST POSITION TWO YEARS LEWISHAM HIPPODROME; USED TO LARGE SEATING CAPACITY HALLS.—J. WIFFEN, 2 BROWNHILL ROAD, CATFORD, LONDON, S.E.

MANAGER desires similar position abroad Africa or India; 33 years of age, single, exempt, good references from past and present employers.—W., Box 221, Kinematograph Weekly.

MANAGER (51) desires change, modern kinema West or South; fully conversant all duties; hard energetic; moderate salary.—A., Box 225, Kinematograph Weekly.

MANAGER, over military age, many years' experience all branches, booking, operating, accounts, seeks supervision small circuit or management first-class hall.—D., 45, Chelmsford Road, E.18.

GENERAL Manager and Chief Operator requires permanent positions with proprietor controlling few halls; advertisers are two first-class electrical engineers and do all running repairs; experienced in every department of the running, maintenance and erection of kinemas and theatres; fifteen years in the kinema business, eight years as general manager; strict disciplinarians and strict total abstainers; only first-class offers; reason for advert. require change; present posts 14 years; exempt military service.—Apply, M., Box 336, Kinematograph Weekly.

MANAGER, fully qualified all branches, open for immediate engagement; excellent refs.; exempt service; moderate salary; London or Home Counties preferred.—L., Box 335, Kinematograph Weekly.

EX-MANAGER, NOW DISENGAGED, DESIRES MANAGEMENT OF SMALL HALL; TOWN OR COUNTRY; AGE 49; GOOD CREDENTIALS.—N., BOX 337, KINEMATOGRAPH WEEKLY.

HAMILTON DICKIE, Principal Tenor, late Howard and Wyndham's Productions, seeks post as Kinema Manager; exempt Service (ex Royal Air Force); smart appearance; experience front of house manager; excellent references.—13, Tulloch Terrace, Perth.

MANAGERESS (37) desires management of small hall, preferably independent; last position nine years (1,000 seats); excellent references.—G., Box 331, Kinematograph Weekly.

MANAGER desires change; 30 years' experience, West End theatres and kinemas; London or suburban.—G., Box 338, Kinematograph Weekly.

FIRST-CLASS Chief Operator-Electrician or Circuit Engineer requires comfortable, permanent position; exempt military; over 25 years' exrerience; thoroughly competent man; excellent references.—H., Box 332, Kinematograph Weekly.

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DIRECT-COUPLED THREE-PHASE 400/440-VOLT MOTOR AND 10-KILOWATT 110/115-VOLT SHUNT-WOUND DYNAMO WANTED BY PAVILION CINEMA, CLEVELEYS, BLACKPOOL.

WANTED, Film Stills and Portraits, in bundles and large quantities; reasonable prices. American Film Magazines.—10, Hamilton Avenue, Harborne, Birmingham.

TWELVE Original National Songs: Victory tune, etc., accompaniments. Five at 3d. each (1s. 3d.) and seven at 9d. each (3s. 6d.), from Publishers, Messrs. Thomas Earles, Mart House, Hadleigh, Suffolk.

KINEMAS WANTED

WANTED to lease, a kinema in Yorkshire; give details to X., Box 222, Kinematograph Weekly.

FILMS

FILMS, silent or sound, wanted; any quantity.—Wickerson, 110, Fernthorpe Road, Streatham.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
Thur., Dec. 4	2.30 p.m.	Cambridge	Sundown	United Artists	Bruce Cabot	—
,, ,, 4	11 a.m.	G.B. Theatre	Mountain Moonlight	British Lion	Weaver Brothers	—
,, ,, 4	2.30 p.m.	G.B. Theatre	Badlands of Dakota	G.F.D.	Robert Stack	—
,, ,, 4	10.30 a.m.	G.F.D. Theatre	Law of the Range	G.F.D.	Johnny Mack Brown	—
Fri., ,, 5	2.30 p.m.	Cambridge	Flight into Danger	Federated Film	Bruce Bennett	U
,, ,, 5	2.30 p.m.	Cambridge	The Monster Walked	Federated Film	Mischa Auer	H
,, ,, 5	10.30 a.m.	G.B. Theatre	The Singing Hill	British Lion	Gene Autry	U
,, ,, 5	10.30 a.m.	G.B. Theatre	Robinhood of the Pecos	British Lion	Roy Rogers	U
Mon., ,, 8	10.30 a.m.	Own Theatre	The Masked Stranger and Shorts	Columbia	Charles Starrett	—
,, ,, 8	2.15 p.m.	Own Theatre	All Square	Columbia	Charles Starrett	—
Tues., ,, 9	10.30 a.m.	Own Theatre	Six Shorts	Columbia		—
,, ,, 9	11 a.m.	Private Theatre	Obliging Young Lady	RKO-Radio	Joan Carroll	—
,, ,, 9	2.30 p.m.	Cambridge	Jungle Cavalcade	RKO-Radio	Frank Buck's...	—
Wed., ,, 10	10.30 a.m.	Own Theatre	Five Shorts	Columbia		—
,, ,, 10	11 a.m.	Private Theatre	Week End for Three	RKO-Radio	Dennis O'Keefe	—
,, ,, 10	2.30 p.m.	Cambridge	All That Money Can Buy	RKO-Radio	Edward Arnold	—
,, ,, 10	11 a.m.	Own Theatre	Seven Shorts	M-G-M		—
Thur., ,, 11	2.30 p.m.	Cambridge	Dumbo	RKO-Radio	Walt Disney's	—
Tues., ,, 16	2.30 p.m.	Cambridge	Look Who's Laughing	RKO-Radio	Edgar Bergen...	—

BIRMINGHAM

Fri., Dec. 5	10.45 a.m.	Scala	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.30 a.m.	Forum	Our Wife	Columbia	Melvyn Douglas	A
Tues., ,, 9	10.15 a.m.	Scala	Blood and Sand	20th Century-Fox	Tyrone Power	A
,, ,, 9	10.30 a.m.	Forum	Tillie the Toiler	Columbia	Kay Harris	U
,, ,, 9	10.30 a.m.	West End	This Woman is Mine	G.F.D.	Franchot Tone	—
Wed., ,, 10	10.30 a.m.	Forum	Belle Starr	20th Century-Fox	Gene Tierney	A
,, ,, 10	10.30 a.m.	West End	Judy Goes to Town	British Lion	Judy Canova	A
,, ,, 10	10.30 a.m.	Scala	The Big Boss	Columbia	Otto Kruger	A
Thur., ,, 11	10.30 a.m.	Scala	It Started with Eve	G.F.D.	Deanna Durbin	U

CARDIFF

Fri., Dec. 5	10.45 a.m.	Odeon	Blood and Sand	20th Century-Fox	Tyrone Power	A
,, ,, 5	10.45 a.m.	Empire	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.45 a.m.	Olympia	South American George	Columbia	George Formby	U
Tues., ,, 9	10.45 a.m.	Odeon	Judy Goes to Town	British Lion	Judy Canova	A
,, ,, 9	10.45 a.m.	Olympia	Broadway Ahead	Columbia	Ruby Keeler	U
,, ,, 9	10.45 a.m.	Empire	This Woman is Mine	G.F.D.	Franchot Tone	—
Wed., ,, 10	10.45 a.m.	Park Hall	Tillie the Toiler	Columbia	Kay Harris	U

GLASGOW

Fri., Dec. 5	11 a.m.	Own Theatre	Belle Starr	20th Century-Fox	Gene Tierney	A
,, ,, 5	10.45 a.m.	Picture House	Judy Goes to Town	British Lion	Judy Canova	A
,, ,, 5	10.45 a.m.	La Scala	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.45 a.m.	Green's Playhouse	The Richest Man in Town	Columbia	Frank Craven	U
Tues., ,, 9	10.45 a.m.	Cranstons	Outside the Law	British Lion	Linda Haynes	U
,, ,, 9	10.45 a.m.	La Scala	The Big Boss	Columbia	Otto Kruger	A
,, ,, 9	10.45 a.m.	Picture House	This Woman is Mine	G.F.D.	Franchot Tone	—
Wed., ,, 10	11 a.m.	Own Theatre	Last of the Duanes	20th Century-Fox	George Montgomery	U
,, ,, 10	10.45 a.m.	Playhouse	The Pittsburgh Kid	British Lion	Jean Parker	U
,, ,, 10	10.45 a.m.	Regal	Broadway Ahead	Columbia	Ruby Keeler	U
,, ,, 10	10.45 a.m.	Picture House	It Started with Eve	G.F.D.	Deanna Durbin	U
Thur., ,, 11	10.45 a.m.	Regal	Tillie the Toiler	Columbia	Kay Harris	U
,, ,, 11	10.45 a.m.	Picture House	Hi, Gang!	G.F.D.	Bebe Daniels	—
,, ,, 11	11 a.m.	Playhouse	The Singing Hill	British Lion	Gene Autry	U

LEEDS

Fri., Dec. 5	10.45 a.m.	Scala	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	—
,, ,, 5	10.45 a.m.	The Tower	Tillie the Toiler	Columbia	Kay Harris	U
Tues., ,, 9	10.45 a.m.	The Tower	Judy Goes to Town	British Lion	Judy Canova	A
,, ,, 9	10.45 a.m.	Ritz	Broadway Ahead	Columbia	Ruby Keeler	U
,, ,, 9	10.45 a.m.	Scala	This Woman is Mine	G.F.D.	Franchot Tone	—
Wed., ,, 10	10.45 a.m.	The Tower	Great Guns	20th Century-Fox	Laurel and Hardy	U
,, ,, 10	10.45 a.m.	Ritz	The Richest Man in Town	Columbia	Frank Craven	U
,, ,, 10	10.45 a.m.	Scala	It Started with Eve	G.F.D.	Deanna Durbin	U
Thur., ,, 11	10.45 a.m.	Ritz	Outside the Law	British Lion	Linda Haynes	U
,, ,, 11	10.45 a.m.	Scala	Hi, Gang!	G.F.D.	Bebe Daniels	—

LIVERPOOL

Fri., Dec. 5	11a.m.&2.30p.m.	Own Theatre	Great Guns	20th Century-Fox	Laurel and Hardy	U
,, ,, 5	10.45 a.m.	Scala	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.45 a.m.	Futurist	Two in a Taxi	Columbia	Anita Louise	U
Tues., ,, 9	10.45 a.m.	Paramount	Judy Goes to Town	British Lion	Judy Canova	A
,, ,, 9	10.45 a.m.	Scala	The Richest Man in Town	Columbia	Frank Craven	U
,, ,, 9	10.45 a.m.	Trocadero	This Woman is Mine	G.F.D.	Franchot Tone	—
Wed., ,, 10	10.45 a.m.	Forum	Tillie the Toiler	Columbia	Kay Harris	U
,, ,, 10	10.45 a.m.	Trocadero	It Started with Eve	G.F.D.	Deanna Durbin	U
Thur., ,, 11	10.45 a.m.	Palais de Luxe	Outside the Law	British Lion	Linda Haynes	U
,, ,, 11	10.45 a.m.	Forum	Broadway Ahead	Columbia	Ruby Keeler	U
,, ,, 11	10.45 a.m.	Trocadero	Hi, Hang!	G.F.D.	Bebe Daniels	—

MANCHESTER

Fri., Dec. 5	10.45 a.m.	Deansgate	Bombay Clipper	G.F.D.	William Gargan	—
,, ,, 5	10.30 a.m.	Gaumont	Judy Goes to Town	British Lion	Judy Canova	A
,, ,, 5	10.45 a.m.	Theatre Royal	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.45 a.m.	Gaiety	South American George	Columbia	George Formby	U
Mon., ,, 8	10.45 a.m.	Gaiety	Last of the Duanes	20th Century-Fox	George Montgomery	U
Tues., ,, 9	10.45 a.m.	Gaiety	Belle Starr	20th Century-Fox	Gene Tierney	A
,, ,, 9	10.30 a.m.	Oxford Street	Outside the Law	British Lion	Linda Haynes	U
,, ,, 9	10.45 a.m.	Theatre Royal	The Big Boss	Columbia	Otto Kruger	A
,, ,, 9	10.45 a.m.	Gaumont	This Woman is Mine	G.F.D.	Franchot Tone	—
Wed., ,, 10	10.45 a.m.	Gaiety	Moon Over her Shoulder	20th Century-Fox	Lynn Bari	U
,, ,, 10	10.45 a.m.	Oxford Street	The Pittsburgh Kid	British Lion	Jean Parker	U
,, ,, 10	10.45 a.m.	Theatre Royal	The Richest Man in Town	Columbia	Frank Craven	U
,, ,, 10	10.45 a.m.	Gaumont	It Started with Eve	G.F.D.	Deanna Durbin	U
Thur., ,, 11	10.45 a.m.	Gaiety	Man at Large	20th Century-Fox	Marjorie Weaver	—
,, ,, 11	10.45 a.m.	Theatre Royal	Tillie the Toiler	Columbia	Kay Harris	U
,, ,, 11	10.45 a.m.	Gaumont	Hi, Gang!	G.F.D.	Bebe Daniels	—

NEWCASTLE

Fri., Dec. 5	10.45 a.m.	Grainger	Blood and Sand	20th Century-Fox	Tyrone Power	A
,, ,, 5	10.45 a.m.	Essoldo	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.30 a.m.	Haymarket	Broadway Ahead	Columbia	Ruby Keeler	U
Tues., ,, 9	10.45a.m.&3p.m.	Own Theatre	Man at Large	20th Century-Fox	Marjorie Weaver	—
,, ,, 9	10.45 a.m.	Haymarket	Judy Goes to Town	British Lion	Judy Canova	A
,, ,, 9	10.30 a.m.	Essoldo	South American George	Columbia	George Formby	U
,, ,, 9	10.45 a.m.	Queen's	This Woman's Mine	G.F.D.	Franchot Tone	—
Wed., ,, 10	10.45a.m.&3p.m.	Own Theatre	Great Guns	20th Century-Fox	Laurel and Hardy	U
,, ,, 10	10.45 a.m.	Essoldo	Outside the Law	British Lion	Linda Haynes	U
,, ,, 10	10.30 a.m.	Stoll P.H.	The Richest Man in Town	Columbia	Frank Craven	U
,, ,, 10	10.45 a.m.	Queen's	It Started with Eve	G.F.D.	Deanna Durbin	U

NOTTINGHAM

Fri., Dec. 5	10.45 a.m.	Ritz	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.45 a.m.	Carlton	South American George	Columbia	George Formby	U
Tues., ,, 9	10.45 a.m.	Carlton	Our Wife	Columbia	Melvyn Douglas	A

SHEFFIELD

Fri., Dec. 5	10.45 a.m.	Cinema House	Lydia	United Artists	Merle Oberon	A
,, ,, 5	10.30 a.m.	Union Street	Scattergood Meets Broadway	RKO-Radio	Guy Kibbee	U
,, ,, 5	10.30 a.m.	Hippodrome	South American George	Columbia	George Formby	U
Tues., ,, 9	10.30 a.m.	Cinema House	Santa Fe Trail	Warner	Errol Flynn	A
,, ,, 9	10.30 a.m.	Union Street	Blood and Sand	20th Century-Fox	Tyrone Power	A
,, ,, 9	10.30 a.m.	Hippodrome	Our Wife	Columbia	Melvyn Douglas	A
Wed., ,, 10	10.30 a.m.	Cinema House	New York Town	Paramount	Fred MacMurray	A
,, ,, 10	10.30 a.m.	Union Street	Belle Starr	20th Century-Fox	Gene Tierney	A
Thur., ,, 11	10.45 a.m.	Cinema House	Broadway Limited	United Artists	Victor McLaglen	U
,, ,, 11	10.45 a.m.	Union Street	Judy Goes to Town	British Lion	Judy Canova	A

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.2.
December 4, 1941

The IDEAL KINEMA
DESIGN
BUILDING - EQUIPMENT
A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS
ARCHITECTURAL EDITOR: GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY
December 4, 1941

93, Long Acre,
London, W.C.2.
December, 1941

Observations

AS most managements anticipated when war became imminent over two years ago, the running of kinemas has become a very difficult business, and the resident-manager of any kinema finds that the restrictions being met with now are far more serious than in the war of 1914-1918.

The loss of male workers, which had to be faced twenty-five years ago is complicated now by the withdrawal of female workers; black-out regulations provide constant worries; fire-watching and fire-fighting demand eternal vigilance.

Added to the above troubles is the difficulty of providing uniforms for both male and female staffs. The men of older years who have taken the places of former doormen and attendants have to be chosen with an eye to a uniform to be filled as well as other qualities; while girls who take over usherette duties—temporarily, perhaps—refuse to surrender the necessary coupons for uniforms, declaring that the present coupon allowance only runs as far as stockings.

The less strict of local authorities are meeting the submissions of kinema proprietors by permitting a cap and an armlet to constitute the dress for a uniformed attendant, but even this presents its difficulties, although these affect the uniform clothing tailors rather than kinema proprietors.

Caps and armlets may be obtained without coupons, but the manufacturers have to surrender coupons for the material employed, and this can become a serious matter when a thousand or so caps and armlets have to be provided.

There are still some authorities which insist upon full uniforms for attendants, but how long that insistence is likely to continue in the face of diminishing supplies of material and the inability to induce workers to surrender coupons remains to be seen.

The business of securing suitable staff, and having secured them to dress them in a manner becoming the recognised fitness of appearance upon which a kinema prides itself, does constitute a real anxiety.

THEODOLITE.

Acting Editor : James Benson
Advertisement Manager :
R. E. Southworth

THE FALSE ECONOMY OF NEGLECTED REPAIRS

Attack All Structural Weakness Immediately

By ELLIOTT HAMMETT

PASSING some villa property the other day with an architect friend, I could not help but be struck by the results of two years and a quarter's neglect of essential repairs, and was not surprised when my friend turned to me and said, "If the war lasts another two years those houses won't be worth living in." The statement was an exaggeration, but it serves to make a point for an article in the IDEAL KINEMA, drawing attention to the grave need of early repairs to kinema property.

That old and disreputable slogan "There's a war on" must not be allowed to be made an excuse for laziness and disinclination to undertake effort. It is not enough to repaint the entrance doors because it helps showmanship if the weather is getting in through crevices in other parts of the building, and meet the blemishes on inner walls with "I don't see what we can do."

The Tiny Crack that Widens

There is nothing more harmful to any structure than to neglect those tiny cracks due to settlement or the passing of heavy traffic, or the effects of a more or less distant bomb explosion. I was in a kinema the other day and noticed when the lights were turned up a small patch of slight discoloration in the painted plaster wall. I could not get to a position anywhere outside to discover to what it is due, but I think I could guess pretty accurately that there is at that point outside one of those snaky little breaks in the brickwork that will both lengthen and broaden as times goes on, and will admit more and more weather until repair becomes a costly business.

I am not usually an advocate of what is known as "bodging," but "bodging" is better than entire neglect, and if efficient workmen are scarce as a result of the demands made by the national cause upon skilled labour, then a job must be undertaken with less skilled labour to prevent deterioration.

Handyman Jobs

It may be that there has been a "handyman" on the premises with that sort of all-round skill which makes him a passable plumber, carpenter, bricklayer, plasterer, electrician, but whom the bigger wages of the munition factory has attracted in another direction. Such men are frequently ready to fill in a bit of their not very ample leisure on the old job, doing simple jobs which do not demand a large number of labour hours.

I am assuming in the above that these breaks are in more or less accessible places, but I would never suggest "ladder work" being undertaken except by men thoroughly accustomed to it. A slip at the foot of the ladder will disconcert a man unused to such work, and may mean a serious accident. Or a sudden gust of wind may find a man just off his balance with equally serious results. Here the local builder and contractor's men must be called in, and called in early, for the pressure of work on a reduced list of workmen may mean delay.

Leaks and Stoppages

There are few sources of trouble so universal as water that has got into the wrong place.

The taps that want washers and can easily cause run-overs and soak walls and floors, the flush tank ball in the lavatory, the choked drain, should all be tackled immediately the weakness appears, and not allowed to go on and on until it means a big job, and a frost or further restriction of labour increases the trouble.

Before it is too late, what about those outdoor water pipes or waste pipes on the northern side of the building. Are they sufficiently protected against severe weather? I noticed the other day what I have noticed before, a lead pipe conveying hot water waste to a down pipe, in which there was a decided sag in the middle, the weight of water having caused the drop. This will, of course, be a source of trouble in a frost; a freeze up and a resultant leakage every time the waste goes through it.

In the Void

And again, those water receptacles placed in the roof void as a precaution against fire-bombs. I know some of them have been entirely neglected recently due to the comparative freedom from night bombing recently. These need attention, as do storage tanks whose lagging (if they are lagged at all) should be carefully gone over to ensure that frost and thaw do not ruin the structure and decorations around and below.

Oil and Asphalte

There came to my notice a few weeks back an instance of neglect which has turned out to be very expensive for the kinema proprietor in whose theatre the damage occurred. The site of the building was marshy ground which was duly piled, and in order to keep all wet out of the basement, tanking with asphalte was resorted to with good results.

Oil fuel was employed for heating, and due to carelessness in supervision some oil found its way out of the container and into the asphalte tanking. Anyone with any knowledge of the effect upon asphalte of fuel oil will easily guess the result. Disintegration took place, the wet got through into the organ chamber to the huge damage of an instrument which cost between two and three thousand pounds.

In these days of difficult replacements and almost impossible repairs, any action on the part of patron or employee which would open the way to damage of wall surface, floor or furniture should be immediately checked before the damage done assumes large proportions. It is in the early stages of damage that the first energetic steps should be taken, prevention of any kind being better and far cheaper than cure.

Cutting Carpet Threads

Within doors there are many little things which may be done to prevent deterioration, especially in a realm which is already causing some anxiety—the wear upon carpets and floor coverings. This subject has been referred to in an earlier issue of the IDEAL KINEMA, in which the problem of obtaining new floor covering was examined. It is not so readily recognised that slackness in cleaning a carpet can greatly increase the rate of wear.

When labour is hard to obtain it is easy to leave the vacuum cleaning of a carpet with the feeling that it can go another day, or that the vacuum can be run over it lightly in a minimum of time.

It is not sufficiently recognised, however, that every patron entering a kinema—especially on a wet day—brings in on his or her footwear not only soft mud, but the grit of the road, little sharp particles of flint or sand, which ground into the pile of a carpet, cut thread after thread as successive feet tread the sharp edge further into the fabric.

A missed cleaning on the following day means that the cutting edge is left to be pressed still deeper into the pile until eventually irreparable damage is caused.

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THE PRESENT UNIT ORGAN CRISIS

The Way-Out for Theatre Owners

By A. W. OWEN

IT will be generally conceded by all those who have inside knowledge of the present position in the kinema organ world that the standard of interlude performance to-day is, with a few brilliant exceptions, very low, as far as real musical entertainment is concerned. This has been caused by the depletion of the ranks of competent players by the call to the country's services of more than 75 per cent. of the organists who were genuinely classed as both musicians and showmen.

Most of these men are in the R.A.F., where the authorities have taken every advantage of their musical ability by allowing them to organise orchestral units, promote concerts, etc., while also giving them facilities, where possible, for broadcasting both on the Forces, Home and Overseas programmes.

Limited Opportunities

Unfortunately, kinema proprietors who decided to keep their organs in use found the market a restricted one in which those left behind who were experienced players stayed in their positions. Looking around for organists to replace those taken for service soon became a hopeless task, for all we have left are retired veterans and unskilled youngsters, with a few young women who, on the score of pianistic ability (and some of that doubtful), have had a few hours' practice and an odd lesson or two in stop key registration and blossomed out as solo organists. Their repertoire consists mainly of a medley of chorus numbers the patrons *may* sing, places all interludes on the same basis, and generally is a complete failure as far as entertainment is concerned and only justified if the lights are up and chocolates and cigarettes (if any) can be sold.

As a matter of fact, if this policy is insisted upon, the future of the kinema organ is seriously affected and, indeed, less harm would be done even by the drastic method of closing up organs rather than have them in incompetent hands.

Practically 90 per cent. of the remaining competent players are employed upon one circuit which still manages to retain a fair number of "guest" organists on tour.

The Trio Solution

As constructive criticism is the only justification of this article, may I suggest that (considering business returns from the box-office are now normal or even considerably above pre-war) this important matter should be dealt with on broader lines, at any rate as an experiment which may have worthwhile results both from an artistic and commercial point of view.

First, let us construct an interlude for which organ, violin and vocalist are concerned. It must be elastic in form so that it can easily be adapted to the length of interlude time allowance which can be given in the individual theatres visited, varying from fifteen to thirty minutes.

The violinist and vocalist can be procured even in war time, not only genuine professionals, but also talented amateurs from recognised choral societies, etc. The organist as compère has his chief duty as accompanist and is seldom called on for solo efforts, in fact if the violinist is replaced by a pianist more ensemble effects can be introduced.

On the Bernstein circuit, these pre-war trio combinations were a great feature and an enormous success. I well remember the first trio at the Granada, Bedford, in which Eric Smith, F.R.C.O., was the organist-compère, and I wrote at the time that these words will come true either in the near future or at any rate after the war.

Probably the finest example of trio presentation was given at the State, Kilburn, where Sid Torch, Phil Park and Louis Mordish co-operated with two organs and three pianos, but, of course, this is out of the question in any but super houses. The overheads of a trio, however, can be easily borne by the average 2,000-seater, especially if two weeks' stay is arranged in each theatre by the trio having duplicate or triplicate interlude presentations.

The Place of Records

There are other means by which managerial co-operation with resident organists can improve the interludes—by the judicious use of good records, instrumental and vocal. The cost is negligible and synchronisation is purely a matter of intelligent projection box co-operation. The day when any organist can just go up on the lift and churn out plugged tripe to his inattentive and bored audience is finished. Managers as a whole are only too eager to help, but when they are saddled with cheap, incompetent organists the matter is a difficult one.

As a natural sequence to this article I want to request any manager or organist who feels he has an interlude which is worth publicity to communicate with me so that I may give the theatre a visit and pass on the good news in the hope that this effort to improve the standard of the interludes may go forward in the interest of organist-manager and, last but not least, the patrons of the kinemas. These still want musical entertainment as a break and contrast from the film programmes.

STEEL DOORS FOR BUILDINGS

Notable Gas and Splinter-Proof Designs

IN connection with the protection of kinemas and other buildings in general against air raids, as well as for A.R.P. shelters, much interest attaches to special designs of gas-proof and splinter-resisting steel doors made by Williams and Williams, Ltd., Chester.

The standard gas-proof door is 6 ft. 3 in. high and 2 ft. 6 in. wide (clear opening) constructed of 12-gauge mild steel plate or angle frame, with heavy butt hinges and two handles near the top and bottom for closing. These are of the twin lever type, so that opening and closing can be carried out either from inside or outside. A horizontal steel stiffening bar is fixed across the door at the points where each of the handles operate, and there is included a protected glass observation disc, a pull handle on each side of the door, and a hasp and staple for a padlock.

A Gas-Light Joint

One of the main features is the use of a special plastic material known as "Densyl," which is used to make the final gas seal, and which ensures an absolutely gas-tight joint as soon as the door is closed. The material is contained in lead tubes, normally stored in a small steel box attached to the inside of the door, and the joint is made in a simple and quick fashion by squeezing it from the tube all round the edges of the door on to the contact face. Further, it does not deteriorate with age, although not applied until the necessity arises, thus ensuring the efficiency of the gas seal at any time, while, if necessary, the material can be instantly removed with a dry cloth and should contamination occur another application can be made immediately.

A Heavier Door

The heavier splinter-resisting gas-proof door is on the same principle, but constructed of solid mild steel plate ¼ in. thick and in two sizes, 6 ft. 3 in. high by 2 ft. 6 in. wide, and 5 ft. 6 in. high by 2 ft. wide. Also the hinges are of the "lift-off" type, so arranged that in event of debris falling against the outside the door can be lifted off with a crowbar. Gas-proofing is effected by means of the plastic sealing compound as before. In addition there are now available horizontal sliding splinter-resisting steel shutters in two leaves of special lapped construction for fixing in window openings to protect machinery and other equipment.

Resistant Qualities

Incidentally, the numerous air raids on Great Britain have demonstrated in striking fashion the highly resistant qualities of the metal window, generally of mild steel, which have repeatedly remained intact although the glass has vanished, under the same conditions when the wooden window was torn bodily out of its fixing and either flung into the room or sucked out into the street, according to whether the explosive wave happened to be of the pressure or suction type.

Metal windows and doors have numerous obvious advantages, being, for example, an engineering job made to accurate dimensions, which do not alter by warping.

They are proof against fire, moulds, fungi, insects, and small animals, occupy much less space, are extremely strong, and neat and artistic in appearance.

It may be stated also the firm have recently completed extensive installations of metal windows and doors of some of the latest and largest buildings overseas, including the South African Mutual Assurance building, Cape Town, and the Standard Bank and the Grand National Buildings, Johannesburg.

A GET-TOGETHER FOR MUSICIANS

Former Kinema Players in Army Band

A famous West End musical partnership has been re-united by the Army.

In prewar days Emanuel Starkey conducted the well-known Symphony Orchestra at the Regal, Marble Arch. His organist was a very young man called Phil Park.

War came and Phil Park joined up with the Royal Army Ordnance Corps and became Second-Lieut. Park. Among his duties is the direction of the R.A.O.C. broadcasting band "Bits and Pieces." Starkey also joined the R.A.O.C. and became S.Q.M.S. Starkey and now he is the conductor of the band Phil Park directs.

The band is led by Eugene Pini, of Tango band fame, and made its first public appearance, with S.Q.M.S. Starkey conducting, at the Theatre Royal, Windsor, on Sunday afternoon to give a concert in aid of charities.

Beatrice Lillie and Naunton Wayne were the guest artistes. Phil Park, Pini and C.S.M. Max Bradley, the West End baritone, are among the R.A.O.C. soloists.

Two other kinema personalities are connected with "Bits and Pieces"—Second-Lieut. E. C. Hurry former chief projectionist at the Regal, and at the time he joined up manager of the Regal, Edmonton, who lends a hand with organisation when he can, and Lance-Corporal Percy Fowler, peace-time manager of the Trocadero, Elephant and Castle.

The Winter Gardens Picture House, Eastbourne, is to reopen shortly under the proprietorship of Mr. Paxon, of the Senlac Picture House, Battle.

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THE COMPLICATIONS OF STEREOPHONY

A Wide Field of Research

INGENIOUS ENGINEERING DEVICES

PREVIOUS technical accounts of the RCA system of stereophony adopted by Walt Disney have suggested that it involved little more than a triplication of existing types of apparatus. The fact that, on the contrary, it has necessitated complicated scientific research, leading to the development of new types of apparatus, is made evident by the detailed description of the system which appears in the *S.M.P.E. Journal*. There is little doubt that these developments will react upon the design of orthodox equipment.

The description of the system takes the form of a number of papers, of which the first, by Harvey Fletcher, discusses the general theory. One reason for the adoption of three rather than two channels is the possibility of using the centre channel for solo work, while retaining stereophonic reproduction of the orchestra.

Testing Individual Hearing

Valuable data regarding the hearing capabilities of over half a million people were secured at the Bell Telephone exhibits at the San Francisco and New York World's Fairs. As a result of these data, combined with investigations into noise level, it was decided that a frequency range of from 20 to 15,000 c.p.s. was desirable, with a volume range of 120 db., the latter necessitating in a large hall about ½ kw. of sound power. In practice, a signal range of only 80 db. is compressed in recording to 50 db., and similarly expanded in reproduction.

The compression and expansion are, of course, effected by means of a fourth control track on the film. This makes it unnecessary to use noise-reduction in the sound tracks. The use of push-pull tracks was abandoned owing to the greater complication.

Recording Camera Features

The lay-out of the recording camera is shown in the sketch reproduced. The light valves *L.V* are detachable, and expose four side-by-side tracks on the film. A specially developed optical system is used, the slit image having a nominal width of between 0.25 and 0.3 mil; it is suggested that the frequency loss between 2,000 and 16,000 c.p.s. is probably not more than 6 db.

The reproducer head is of similar design to the recorder, but has a different optical system. In place of a condenser, light from the exciter lamp is focussed upon the mechanical slit by means of a prism, having two cylindrical faces. The slit is imaged on the film by means of a microscope objective, the image having a nominal width of 0.5 mil. From the film the light enters a glass rod through which it is deflected around a roller shaft to the photo-cell. The purpose of this unorthodox optical system is to produce an even illumination both along the slit and upon the photo-cell the latter to avoid possible distortions due to non-uniformity of the cathode surface.

A curve illustrating the over-all efficiency of the recording, processing and printing, and reproducing processes show a loss of 1 db. from 100 to 1,000 c.p.s., and thereafter a droop to a loss of 22 db. at 16,000 c.p.s.

Volume Range Increase

The two methods used to increase the permissible volume range are, first, pre- and post-equalisation, and the "compandor" (compressor-expandor) system. It is considered that momentary overloading of the higher frequencies is unimportant, because of their shorter duration, and because the modulation products fall outside the audible band. The pre-equaliser actually used produces a curve which, compared with 1,000 c.p.s., is about 15 db. down at 100 c.p.s., and rises to a 10 db. peak at 7,000. The post-equaliser, of course, compensates for this in reproduction.

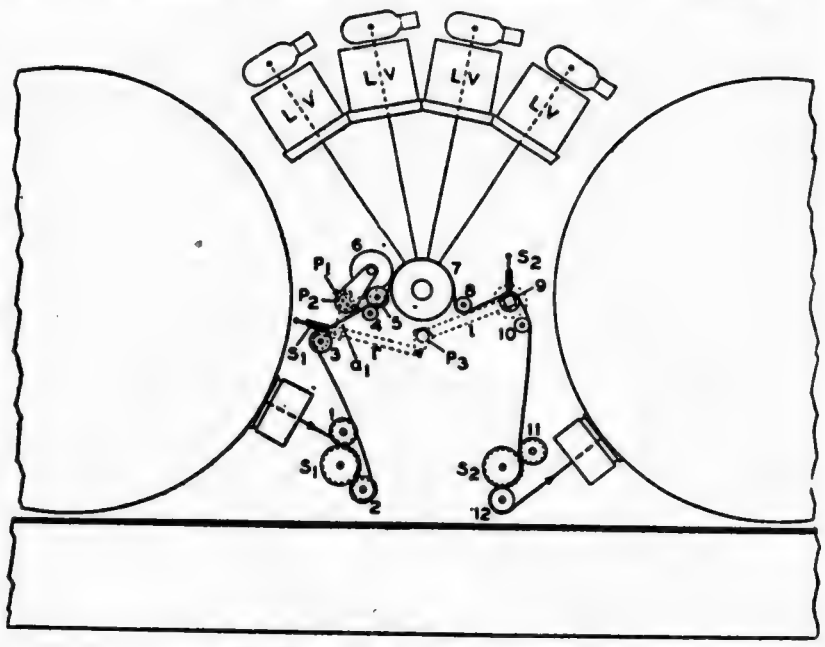
A further reduction of 30 db. is effected by the compressor, the expandor having a range of 45 db. Of a number of compressor characteristics considered, that chosen gives a gain of 1 db. for each 1 db. decrease of sig level in the range from maximum to −30 d for lower levels the gain remains fixed 30 db. The 15 db. difference in range tween compressor and expandor is used manual control of the volume betwe +10 db. and −5 db. from unity ratio.

The Control Track

The control track, which provides a reco of the degree of compression in the origin recording, and in reproduction operates expandor, consists of three frequenci 1,260 c.p.s., and its third and fifth harmoni 3,780 and 6,300 c.p.s. In the recording these control frequencies, part of the co pressor current is tapped off throug separate amplifiers and modulates t frequency.

Before the production of the final print provision is made for an "enhancement process, in which the original control trac can be modified, use being made of th 15 db. margin between compressor an expandor. For this purpose, parts of the recording set-up were combined with the reproducing circuit. In the re-recording of the control track, monitoring is accomplished as in the original recording.

A specially developed light valve is used on all four channels. Two conical pole pieces, spaced by a surrounding supporting cylinder of permanent magnetic material, form the air-gap in which the ribbons move. The flux density in this gap is 32,000 gauss.



Recording camera lay-out for Fantasound

The ribbons are mounted on a ring structure on one of these pole pieces. The lenses are mounted inside the conical members.

Fluid Flywheel

For the purpose of stabilising film speed a modified form of fluid flywheel is used. This consists of an annular shell filled with liquid, having a porous partition through which the liquid tends to flow if speed varies.

Finally, provision is made to minimise a fruitful source of film noise: abrasions due to rewinding. A reminder was designed to give a constant film tension from beginning to end of the reel, the tension being produced by a weight to which the reducing weight of the take off forms a counterweight.

PREVENTION OF LOSS BY STEAM VALVES

A Notable Position Indicator

In many large buildings, including kinemas, theatres, and music halls, as well as blocks of offices and flats, there is often waste of steam because the valves are either left slightly open or operated at full bore when only a partial degree of opening is necessary.

This loss can be prevented by the use of the "Arkon" valve position indicator, a production of Walker, Crosweller and Co., Ltd., Cheltenham (Glos.), which for smaller valves, up to 1 in. diameter, consists in replacing the handwheel by a flat horizontal circular disc arrangement, with knurled edges. This is bolted on to the valve spindle and embodies a dial graduated into 20 divisions with a pointer and provided with a thin bright red sector. When the valve is closed the red sector is invisible, and when it is full open the dial is entirely coloured red. Any intermediate position, therefore, of the valve is shown at a glance from a considerable distance by the proportion of the total circle occupied by the red sector. For larger valves the red sector device is added to the existing handwheel.

The arrangement is neat and effective and is suitable for any type of screw-down valve, whether vertical or horizontal, whilst being equally valuable for valves on pipe lines in connection with the use of all liquids and gas, including cooling water, hot water, general water supply, gas and compressed air.

KINEMA TECHNIQUE — and — EQUIPMENT

"FANTASOUND" RESEARCH — REWINDER INTERFERENCE—KEEPING TENSION STABLE—A LAB. JOIN—SPEED VARIATION NOISES

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

THE detailed account of the RCA "Fantasound" system of stereophony, which fills the October issue of the *S.M.P.E. Journal*, and is abstracted on another page, makes one realise the vast amount of detailed research work that precedes such an achievement. Starting with physiological researches into acuity of hearing (which, of course, had reference to the degree of permissible ground noise) the investigations comprised every section of the apparatus, and also examination of the volume level of orchestras.

But to the projectionist it is the last detail of all that will be of chief interest—a detail apparently so trivial that one would have thought it hardly worthy of thought. Yet, having taken such pains to reduce ground noise to the minimum, it would have been short-sighted to have run the risk of film noise being added in the often repeated operation of rewinding.

Checking Up Sound Quality

EVERY laboratory owns, as part of its normal equipment, a low-power microscope, whose chief use is to examine the quality of sound printing. I question whether it is often used to examine the tiny scratches caused in winding. These are of two types: longitudinal scratches due to the turns of film tightening up; and transverse scratches due to the roll of film being knocked flat after winding. In bad cases one can even see these transverse scratches on the picture and their effect on the sound is naturally far worse than that of the longitudinal scratches.

The avoidance of transverse scratches is just a matter of winding the film flat, and on no account flattening it after winding. But longitudinal scratches can be avoided by ensuring a constant winding speed and a constant and sufficient tension on the film

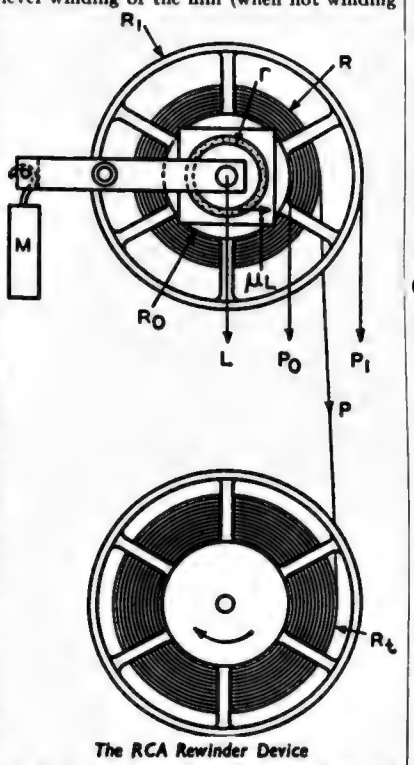
An Even Tension

THE principle of the rewinder developed by RCA is shown in the sketch reproduced. The take-off reel is on the upper spindle, and film tension is maintained by the weight *M*. As the diameter of the lower reel increases and additional torque is needed to maintain an even tension, the upper reel becomes lighter, and consequently the tension on the film is increased.

This device is, of course, applied to a motor-driven winder, and the film is totally enclosed in a cabinet, so that dust and dirt cannot lodge on the film in rewinding. This constitutes a definite advantage of the automatic rewinder; whether it compensates for the fact that the film is not examined between showings must remain a matter of opinion. In the case of the stereophonic sound film, this, of course, is not run through the picture gate or subjected to an intermittent feed, so that the risk of perforation damage is negligible.

Care in Rewinding

LIKE other projection improvements this device has been introduced chiefly to guard against incompetent or unconscientious projectionists. Any projectionist can, by exercising reasonable care in rewinding—and, I should add, by keeping his rewind room free from dust—avoid damage in rewinding. So let me repeat: an even and not too fast rate of turning; the gripping of the film between thumb and fingers at a constant tension; and due attention to the level winding of the film (when not winding on to a spool), so that the reel shall not have to be knocked flat.



The RCA Rewinder Device

Watch Out for Staples

FROM Louis Dickson, of the Hippodrome, Bo'ness, comes an excellent reason for examining the programme carefully before showing: a film join made by means of a strong steel staple. Mr. Dickson states that his projectionist cut it from a newsreel, and adds that he has never seen anything like it before.

I have. Actually it is the type of staple used in the laboratory. When film is going through the developing machine and a reel of positive runs out, there is no time to make a proper splice to the next reel, so a temporary join is made with a strong staple. This join is afterwards replaced by a normal splice before the print is issued, but in this particular case, and in one or two previous cases I recall, it must have been overlooked.

While one can make due allowance for the rush that is inseparable from newsreel production, such an omission might have serious consequences if a programme were run without previous inspection. If, for instance, the staple ran—as it well might—as far as the gate, it would make a nasty mess of the runners, and might even bend the Maltese cross shaft by reason of the sudden strain placed on the sprocket.

Wow and Flutter

CHATTING recently with a group of projectionists, I was surprised to find that several were by no means clear as to the meaning of the words "wow" and "flutter." One at least had not even grasped the fundamental fact that the pitch of reproduced sound is a function of the running speed of the film or disc upon which it is recorded.

Turn the fader up on projector or non-sync. when the motor is just switched on, and before it has attained full speed, and you get the characteristic variation of pitch which appropriately, or onomatopoetically, to be highbrow, we call a "wow." An excellent example can be heard every night about 11 o'clock, when the Forces programme closes down; the "B B C" on the trumpet is marred by a painful wow.

Flutter is still a variation of speed, and hence of pitch, but it cannot be heard as such. The most common cause of it is encountered on those sound-heads—not yet obsolete—in which the film is fed by a sound sprocket immediately below the sound gate; any variation in pitch of the film means that the film gives a slight jerk every time it leaves a tooth. The result is that the sounds recorded are modulated by a 96-cycle frequency; often this cannot be heard as an actual sound, but it naturally mars the upper frequencies and produces harsh sound and sometimes unintelligible speech.

The modern sound-head, with its efficiently smoothed scanning drum, is the surest safeguard against flutter. Engineers have told me that such sound-heads are more subject to wows, but I must confess that I have rarely noticed it.

To summarise, then, a wow is a speed fluctuation which is heard as a pitch variation; a flutter is a speed fluctuation too rapid to be heard as pitch variations, but causing harsh sound.

The vexed question of round *versus* square corners to the screen masking has become the subject of controversy at the Polytechnic. One team of instructors favours round corners, another square, and there is thus a constant change of masking as instructors in turn take over different rooms.

My own feeling is that the question of personal preference does not enter into it. The accepted standards for the film aperture show rounded corners, and the screen should follow suit. The standard provides a radius one-twentieth of the picture width; consequently a 20-ft. screen should have 12-in. radii.

In one respect the standardisation of round corners is definitely correct; the light intensity naturally falls off towards the corners, and square corners tend to emphasise this defect, while rounded corners minimise it. On the other hand, corners that are too rounded off certainly look slovenly. I personally can see little in the argument that square corners give the appearance that one is looking at the actual picture through a frame; a frame can just as well have round corners.

A Voice from the South-West

IN one of those characteristically flippant letters which his friends know so well, K. C. Johnson, that power for good among Guild circles in the extreme South-West, tells me he is still waiting for that lung operation which faces him.

He has been back on his projectionist's job, and his letter is a general survey of projection-box problems. Prints, he declares, are worse than ever, and "instead of a take-up spool," he says, "I have thought of coupling up the Hoover to the gate to collect the pieces."

He is impatient with the publicity accorded to these "box belles," as he terms projectionettes, and wants, instead of a picture of the girls in the box, one of the man whose job they are doing. It takes at least two years to turn out a good projectionist in his opinion, and he doubts whether these "Sprocket Sallies" will stand up to it.

RCA LENS COATING

Among the more recent activities of RCA in America is the coating of lenses with non-reflection material in order to increase optical quality. The emulsion applied is named "Magicoat."

NEW DAYLIGHT PROJECTION CABINET

With Black Non-Glare Screen

RAILWAY stations provide admirable opportunity for advertisement, especially the exhibition of pictures which change. Travellers with time to spare are always attracted, and at three London stations—Victoria, Waterloo and Liverpool Street—the Benda Daylight Cinema Process cabinets have recently attracted a succession of viewers throughout the whole day.

It is a new type of automatic film-display cabinet, in which a continuous showing of a mixture of interest and advertising pictures are provided throughout the day. The installation of others is being negotiated.

Sprocketless Drive

In the course of an interview with a representative of the KINE., B. Charles-Dean, head of the company which is exploiting this interesting device in this country, said that, after an experimental period during which a number of obstacles were surmounted and improvements effected, the first machine was set up at Victoria last June and has been running steadily and successfully ever since. Sixteen-mm. film is used and the projection system is sprocketless, which may account for the absence of breakdowns. Another factor making for trouble-free running is the care lavished on the films.

Nursing the Film

Mr. Dean, a British subject who has, however, lived abroad more than in this country, and has had very extensive experience of all forms of advertising in the Antipodes, the U.S.A., and elsewhere, has discovered that film is in some respects like human beings in that it "breathes" and can even "bleed." To maintain real efficiency in his machines, therefore, he nurses the films carefully, giving them waxing and rejuvenation treatments with regularity and maintaining them in tip-top condition. The result has been 820 hours of continuous running without damage or breakdown.

The Benda Cabinet mechanism switches itself on and off at selected times, lubricates itself during operation and cuts out in the event of a breakdown. Each machine carries 600 ft. of film, equivalent to about 1,800 ft. of 35-mm. stock, giving 24 minutes of entertainment. Attractive cartoons are interspersed with short lengths of advertising material and interest is thereby maintained continuously.

Good Distance Picture

The basic principle of the invention is rear projection of the picture on to a non-glare black screen, which enables the picture to be seen with great ease and an absence of eyestrain. Moreover, the inventor has been able to achieve sufficient brightness to enable the picture to be seen, even in daylight, at a distance of 250 ft. Further improvements in the brilliance and definition of the screened image are now being developed, and he is also preparing for sound projection and for coin-operation where required. The latter will place the device on a par with a "nickelodeon," lately introduced on the other side by James Roosevelt.

Representatives of some of the major circuits in this country have also evinced interest.

A Prophecy

Mr. Dean is convinced of two things in connection with his present work. First, that paper shortage and other war time restrictions present an unrivalled opportunity for the extended use of these machines as substitutes for posters and other disappearing forms of advertisement.

He holds the view that 16-mm. film will become the leading type of stock for all purposes after the war.

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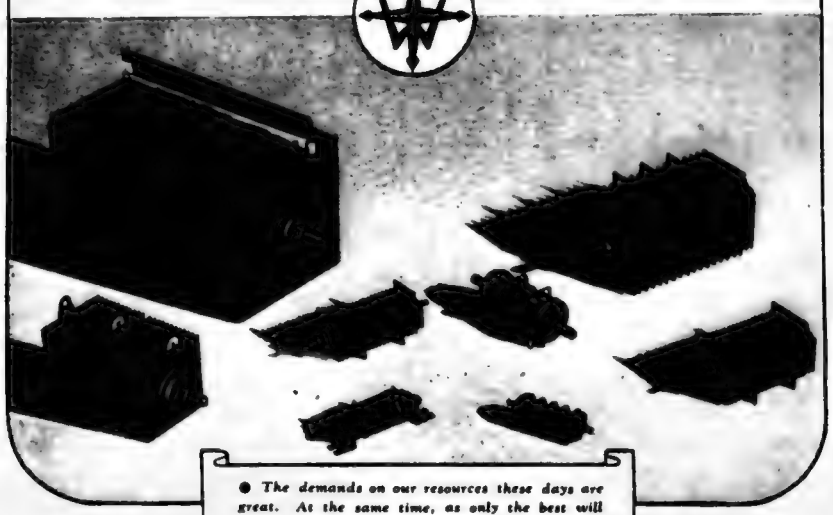

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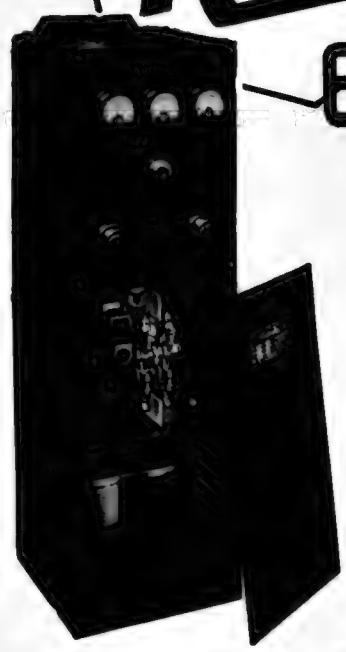

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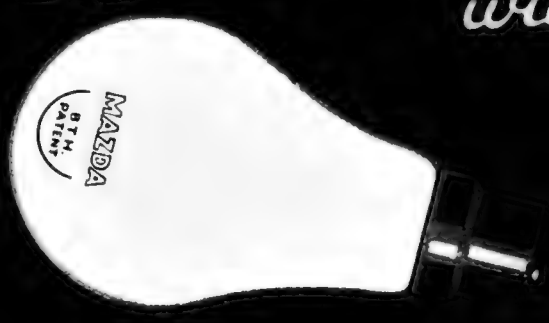

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CURING PROJECTION FAULTS

Worn Sprockets, "Flats," Ghosts and Picture Unsteadiness

By R. HOWARD CRICKS, F.R.P.S.

DURING the past two months I have discussed the numerous types of faults leading to poor sound. From the many displays of poor projection one sees nowadays, it appears that many projectionists have a rather inadequate idea of caring for the mechanical equipment in their charge. Let me, therefore, devote this month's article to projector faults.

Faults may be classified under three headings: Those likely to cause film damage; those causing poor projection; and purely mechanical faults. Of these, the first may be considered the most serious.

Take-offs and Fire-Traps

Practically any part of the projector can cause film damage if it is neglected. Consider first the take-off: It is fitted with a light friction whose sole object is to prevent the roll of film over-running when the projector is stopped; if the friction is adjusted to give more than a minimum tension on the film, then a totally unnecessary strain is being imposed on the film. Another point in this connection is that the life of the top sprocket will be materially shortened.

Similarly, the take-up friction needs to be only powerful enough to drive a 2,000-ft. reel; any excess tension is again straining the film and wearing the take-up sprocket.

Neglected fire-traps can be a source of film damage. The channel is necessarily narrow, and dirt is apt to accumulate in it. Dirt may also clog the rollers, causing them to stick; and once they cease to rotate they will naturally wear "flats," and the resultant sharp edges are liable to scratch the film.

Hooked Sprocket-Teeth

The danger of worn sprocket-teeth is self-evident. If the teeth become undercut, every time a perforation lifts off the tooth it will do so with a slight jerk, straining the edge of the perforation. A point that must not be overlooked in these days of spare part shortage is that in practically all projectors the sprockets have a double life. Thus, the intermittent sprocket can generally be reversed on its shaft, while the top and bottom sprockets can be either similarly reserved, or can be interchanged; it will be noticed that in the two positions the teeth wear on opposite faces, the take off being a *feed* sprocket, and the take-up a *hold-back* sprocket.

A part often neglected is the sprocket roller. Many projectionists hesitate to lubricate it for fear of oil getting on the film; yet regular lubrication is most essential, since if the roller should stick, it will wear "flats" and damage the film. It is also essential that it should be so adjusted that it does not actually press on the film, since this also imposes a certain strain on the film.

Damage in the Gate

Naturally, however, it is in the gate that the greatest proportion of film damage is caused; and, needless to say, the most common cause is excessive tension. The gate tension should be adjusted to the minimum that will give a steady picture, so saving wear on the film and on the teeth of the intermittent sprocket.

Every experienced projectionist knows, too, the threatening sound of emulsion pick-up in the gate—the indecision as it gets worse and worse: shall he save the film by shutting down, or save the show at the cost

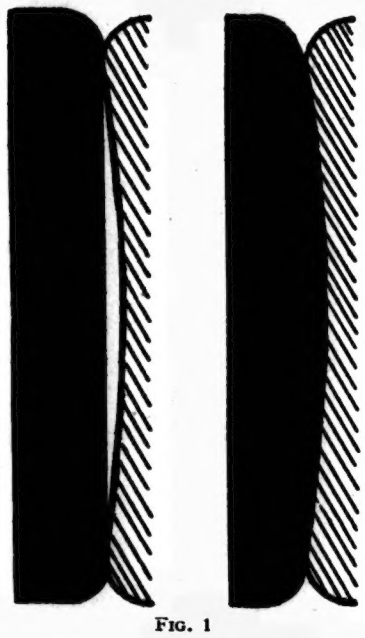

FIG. 1

of a scratched copy? Every projectionist knows, too, that pick-up is due to a "green" print, but not every projectionist realises the part that a minute gate defect plays in causing it.

Almost invariably the root cause of emulsion pick-up, apart from soft emulsion, is a tiny hollow in the gate-runners. In this cavity a fragment of soft emulsion lodges, and in a few seconds has become baked hard by the heat of the arc. Gradually it picks up more emulsion, and very soon becomes a miniature chisel, gouging out a layer of emulsion and leaving in its wake a deep scratch which, at first transparent, quickly becomes filled with dirt.

Hard Steel Runners

It has always been my conviction that gate-runners should be made of the finest steel, hardened and ground to the highest polish, so that the likelihood of such a cavity may be reduced to the minimum. Until such time as the manufacturers adopt this idea, it is up to the projectionist to clean his gate every time he threads a fresh reel, and always with a piece of brass or a new penny—*never with steel.*

Remember, too, that these remarks apply equally to the sound head. Even more than the mute head, the sound head must be kept lubricated, yet free from surplus oil, which may reach the film—and, of course, scrupulously clean. The white paint adopted in the new Simplex and RCA equipment is particularly valuable from the latter point of view.

It is obvious that any fault that causes film damage will also be a cause of poor projection; but under our second heading I am thinking rather of faults other than those due to the film. Many a projectionist seems to be quite blind to these fundamental defects—there is, for instance, a certain London kinema which has been haunted by a ghost ever since it reopened months ago.

Ghosts Exorcised by Brats

Yet ghost is one of the most glaring and noticeable defects, and the easiest to cure. When rephasing the shutter, always set the cam so that the intermittent sprocket has just finished moving; the shutter should then almost cover the lens (most shutters have their blades too narrow entirely to cover the lens). As to the direction in which the shutter should be moved, one of our sergeant-instructors at the Polytechnic has originated a useful mnemonic with a true Army flavour: the word BRAT, which signifies "For Bottom ghost Retard, Advance for Top ghost."

The Cure of Unsteadiness

One of the most elementary of defects is unsteadiness. It may, of course, be due to an inaccurate Maltese cross or sprocket; but there are other far more probable causes: incorrect adjustment of the eccentric cross bush, resulting in play between cross and cam; insufficient gate tension; or the continued use of worn runners and skates. And in the latter connection, never replace one without the other; generally the runners wear concave and the skates convex to suit, and if new runners or skates are fitted their flatness will not suit the curvature of the old parts, as shown in Fig. 1.

In lighter types of projectors, such as those used by the Army, we encounter two other causes of picture jump: a warped gate and vibration of the lens mount. How-

FIG. 2

ever, neither of these faults is likely to occur on heavy theatre machines.

Focus Finesse

Focus is, one would think, another quite elementary defect; yet many projectionists seem unable to get just that final touch which lends crispness to the picture. Often it is due to poor sight-lines from the observation ports, and sometimes, I suspect, bad eyesight. The remedy is a pair of field-glasses, or even a stroll down to the front of the auditorium.

A cause of poor focus may, of course, be film buckle. This may be due to worn gate runners, in which case it is curable; but often the cause is buckling of the film through heat, in which case nothing can be done except to keep one's hand on the focussing knob, and, if the trouble is frequent, take steps to reduce gate heat.

A crisp picture is impossible with a smeary lens. Clean it frequently, using not a grubby handkerchief, but a clean piece of soft paper.

Gear Trains

Finally, we come to the purely mechanical faults. Now, it is a common experience that while an exhibitor will without too much persuasion order new sprockets and other parts on the film side, he is apt to be parsimonious in regard to things like gears and shafts. After all, he argues, a worn gear won't affect the picture.

To a certain extent, of course, he is right. True, a worn shutter pinion may cause an intermittent ghost; worn sound-head gears may transmit vibration which can be picked up in the photo-cell. But these are exceptions.

What such an exhibitor does not realise is that a worn pinion (and it is, of course,

Continued on page ix

THIS WEEK'S PROJECTION ROOM

RCA High Fidelity sound is installed at the Plaza, Bournemouth, the change-over taking place in July last. The projection room is on the small side, thus compelling the photographer to take a close up shot with a wide angle lens

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WHAT LIGHT IS AND HOW THE KINEMA EMPLOYS IT—III

The Function of Mirrors and Prisms

BY A CIRCUIT ENGINEER

SOME of the old hands who read these notes may remember various tricks and illusions which were very popular in the heyday of variety. Many of these tricks and illusions owed their success to an intelligent use of the laws governing the reflection of light at plane surfaces.

Fig. 1 shows how a ghost, able to walk or be seen through solid articles, was produced. A large sheet of plate-glass PP was erected at an angle of 45 degrees to the footlights F. The glass was not a mirror, but nevertheless sufficiently reflected the

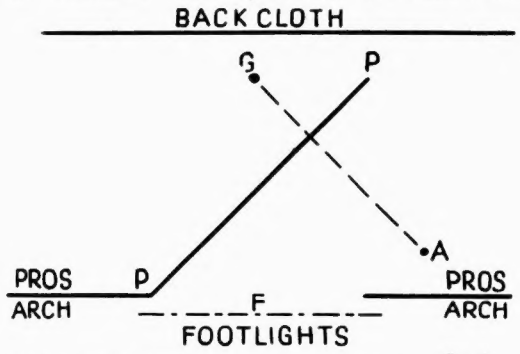

Fig. 1.

suitably dressed apparition standing or acting near the point A, especially when this figure was spot lit. The audience would then see the ghostly outline of this actor at the point G, and at the same time, *through the plate-glass*, would see the usual stage props and the backcloth.

Spherical Mirrors

The foregoing serves as an introduction to the study of reflected light when the mirror is the agent of reflection. A spherical mirror is a small segment of a sphere, and can be either convex or, conversely, concave, this latter type being the fundamental pattern used in arc lamps. In Fig. 2, C is the centre of curvature of the mirror, and AC is the radius of curvature. The central point A at the face of the mirror is known as the pole, and the straight line CA passing through the centre of curvature and the pole is called the principal axis of the mirror. Any other straight line drawn through the centre of curvature and cutting the surface of the mirror at any point other than the pole is known as a secondary axis —*e.g.*, CA¹.

In discussing spherical mirrors, use is often made of the term "conjugate foci." Well, foci is the plural of focus, and the meaning of the expression can best be seen from Fig. 3, where P is a small point source of light located on the principal axis of a concave mirror. A ray of light PA from this point and falling on (or, better, incident upon) the mirror along the principal axis is said to fall normally on the mirror, and will be reflected back along AP. But any other ray—say, PQ coming from the same point of light P and incident upon the mirror at Q—will be reflected along QP¹, because the angle of reflection CQP¹ is equal to the angle of incidence PQC.

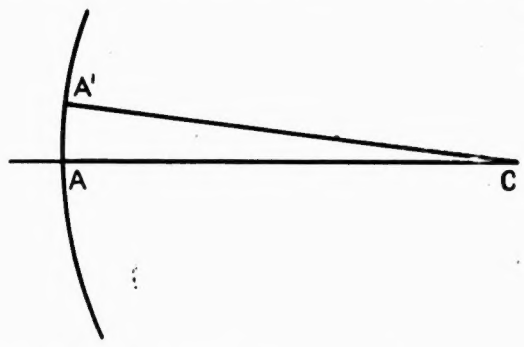

Fig. 2.

It will be seen from this that if the direction of the light rays be reversed by placing the point source of light at P¹, then an image of this will be formed at P. The two points P and P¹ are thus interchangeable or conjugate foci, as if the object, or light source, is at either point, then the image is formed at the other.

In a truly spherical mirror, parallel rays of light falling upon it are *not* all focused at one point. A careful drawing by the reader will show that the images lie along a curve (called the caustic curve. This defect is obviated in projectors by modifying the shape of the spherical mirror into a parabola (strictly speaking, it is a section of the mirror which has a curve like a parabola) and in this design all rays from a point source of light come out after reflection parallel to the axis. The Zeiss Artisol and the Kalee H.M.L. are typical projectors using parabolic mirrors, and in these the point source of light—the carbon crater—is reflected by multiple images in parallel rays forward to the large front condenser, where they are all bent towards the film aperture upon which the myriad multiple images all overlay into one "spot." The neatness of the "spot" on the gate testifies, more or less as may be, the exactness of the optical construction throughout (assuming, of course, that the projectionist has focused his carbons correctly).

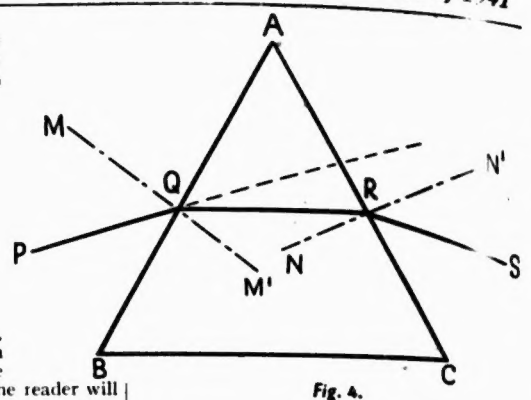

Fig. 4.

Prisms

To understand the action of the condenser mentioned in the previous paragraph or of any other lens (full name is condenser lens) we must first study prisms. In Fig. 4 consider that the triangle is a section of glass prism, and that a ray of light PQ is incident on the face AB of the prism. It is refracted and is bent towards the normal MM¹ along the path QR. At R it is again refracted as it comes out into the air, being bent away from the normal NN¹ along the path RS. Thus this ray, and every other ray, is deviated on its journey through the prism. Here we can note that the deviation is different for different wavelengths of light, as can be seen by looking at objects through a prism, when the edges appear to be coloured.

If two prisms are placed base to base we then have an elementary form of convex lens. Elaboration of this simple idea into more truncated prisms (that is, prisms with the points chopped off) having sides whose slopes become gradually steeper, brings us to a true convex lens, and shows us why it produces an image.

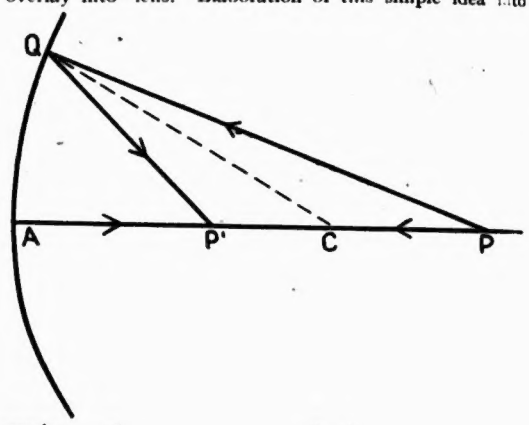

Fig. 3.

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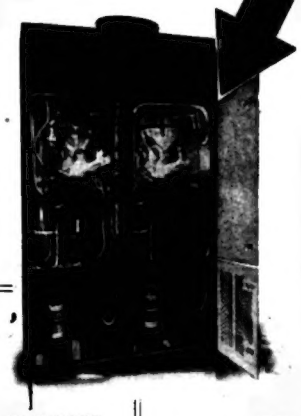

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per annum in running costs over the previously installed converting plant. Similar savings are being effected by HEWITTIC 'Econotrol' equipments in many other cinemas.

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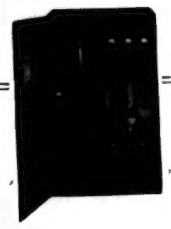

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RUNNING THE SHOW.—III

Keep Rewinders Slow—True Spools—Making Joins—Keeping Records—Checking Stocks

By J. WHITNALL (Chief Projectionist, the Forum, Nottingham)

IN many projection rooms far too little attention is paid to correct rewinding speed, the rewind boy taking a delight in an endeavour to see how fast he can go and unless he is instructed in no uncertain manner as to what constitutes correct speed, needless damage and scratches will result. It may be said that a safe speed is not in excess of eight minutes per thousand feet, a speed which should make possible the examination of every splice, and inspection of emulsion. Motor drive for rewinders should be avoided; not only does it signify laziness, but it invites slackness, by placing a film to be rewound on the rewinder and leaving it to look after itself while some other job is carried out, the result being no inspection, weak splices allowed to pass, with possibly a break during the next run, to say nothing of added scratches, and possibly a floppy full spool which will be all the more scratched by the projector.

Keeping Spools True

The importance of true spools cannot be too often stressed, as so much damage may be traced to one or more spools having buckles in their sides. It is a good plan to have all your spools numbered, starting with No 1, and so on; then, if one becomes damaged it is a simple matter to locate it and put it out of service until such time that it can be attended to.

Making Splices

In making splices, it should be remembered that a joint should never occur with only a frame separating one splice from another; it's far better to cut out the first splice and make your new joint do for both. When cracks are encountered they should be mitred, but make a splice if there is the slightest trace of the "V" having torn into the film beyond the line of perforations; never "V" on a joint, make a fresh splice. The practice of despatching what are usually the last reels with large centres taken up on the machine take-up by means of a split spool is not recommended; it may save you time, but the next fellow to receive that reel may have difficulty in getting it on to his spool without damage. All the same, it is a good plan to have by you a spool centre, preferably smaller than a normal spool centre, which, in conjunction with two spool sides will enable you to tackle such a reel in comparative safety.

Doubling Reels

A debatable point arises over the matter of reel ends and leaders: After doubling, should these be attached or not to the film being despatched? There are sound arguments either way. First, if they are attached, it is safe to assume the next man will promptly cut them off again to double as you have done; at least two frames on either end will be lost. On the other hand, if ends are not attached, only one frame need be cut at either end to enable doubling once more. Personally I have a leaning to the latter method, but care should be taken to ensure that loose leaders and ends are carefully wound around the reel, and if necessary a thin elastic band placed in position before the reel is packed in the container. This method is simplified, of course, if paper bands are provided, but unfortunately we may expect these to disappear any day now.

There should be no difficulty arise regarding which reel is which, as all even numbers will have their permanent ends, and all odd number reels their part titles. It should not be forgotten that the utmost care be exercised in placing the correct leaders and ends with each reel, and the correct reels placed in the numbered containers.

Finally, check the transport despatch book with the transit cases you leave for collection; it's surprising how the best of us sometimes slip up on this point, and if the next fellow gets the wrong film with the right label, he won't exactly bless you, nor will the renter.

Clerical Duties

The projectionist to-day needs to be something of a clerk to clear the week's work, but modern conditions demand this kind of thing being correctly carried out. One of the essential requirements of the projection room is a date book or diary giving at least a month in advance the titles, length, registration number, renter and running time for forthcoming bookings.

The genuine projectionist takes every interest in the success of his house. He makes advance slides, sorts out suitable plugging numbers for the non-sync. and perhaps develops ideas in front of the house display, so that if he is provided in advance with what to expect he can become a priceless asset to his manager, and go far in making his theatre popular. New-comers to the box should dispel once and for all the idea that all they are expected to do is to show films; maybe that is all the management will ask, but if you put a sort of time-limit on activities in the entertainment business you invite the opposition to a slice of his own way.

Far be it for me to advocate projectionists doing seat repairs, or sticking up bills, but I do believe a live man can do much in inducing patronage, which, after all, boils down to more people witnessing the fruits of his labours.

Renters reports are another important piece of clerical work. Have them in duplicate, one to file and one for the renter if serious damage is to be reported. Duplicate reports in the ordinary way are usually sent only to the head office of the kinema, but it pays to have a separate duplicate book, printed if possible, when you have occasion to report upon individual reels. Above all, never omit the copy number of all films in every report.

P.R.S. Returns

P.R.S. (Performing Right Society) returns should be made every week (make certain they are correct, you may be checked up by the Society). The same applies to the Phonographic Performance return every month.

No projection room is complete without its log book of work done, who did it and why replacement became necessary. One of Boots' office diaries is ideal for the job; you can even enter the date of your annual holiday, if you're lucky, and have that to anticipate.

Carbon Stocks

Carbon and lamp stocks should be booked and faithfully kept; you will know then at a glance how your stocks stand, as nothing is more annoying than counting endless carbons which may not even be boxed. Make a return of carbons used each week, save your stumps in a tin, and check over these with your estimated consumption; by this method you will be able to detect waste and keep your stocks on an even keel. The same applies to lamps; rack them in order of wattages, etc., make out your stock book, and each time a lamp is taken from stock, enter it with date, location, initials of drawer, and in last column, balance of stock. Keep your film despatch instructions together and in a safe place. It is advisable to keep all renters' matter of this nature for three months, just in case of dispute, then consign these hosts of paper to the national effort; don't have them burned.

Slides Science

Having already dealt with the pre-announcement slide as an aid to business, it may be mentioned that there are eight ways of screening a slide, but that only one way is correct. See to it that you get the right way; your audience will titter loudly if the image is inverted, or wrong way round. Scratch-in slides should be well done or not at all, as nothing looks worse than a roughly made slide; or one incorrectly spelt, more especially the names of artistes—your audiences are critical on these points. Ready-made opaque slides may be obtained usually black; if you use these, breathe on the surface before writing, and, in addition, faintly rule in pencil lines in order to keep level. Make yourself a writing desk with a slight slope, having an aperture 3½ in. in the centre in which the slide can rest, then illuminate from beneath with a small wattage lamp, a surface area for your writing desk should not be less than a square foot.

To prepare your own slides from old plates, paint them over with Walpumur, white for choice (the coloured varieties do not seem so good), have this at the thickness of cream, free from lumps, apply evenly in one direction, then allow to dry for at least 24 hours. After use, clean plate by immersion in hot water for reuse. Always keep one or two handy in the box for S.O.S. calls. If you show advertisers' slides, always have them clean and polished, preferably after each showing, and keep them in a grooved slide storage box. Aniline dyes will tint glass if you desire variety effects, but use every discretion, a good slide can be ruined by incorrect tints; better to leave it plain white, so everyone can read it. In screening slides read all of them at least three times before going on to the next. It is surprising how many theatres, even those having good projection, make a muck of their slides, so see to it that yours are clear and sharp and convey their full message.

Continued from page vii

CURING PROJECTION FAULTS

generally the pinion that wears, before the larger gears) will rapidly lead to wear in the rest of the gear train, particularly when the gears are non-metallic. It is therefore true economy to replace pinions as soon as they show signs of wear. The same applies to the bushes carrying the gear shafts; in exactly the same way a worn bearing, by altering the centre distance of the gears, induces wear, as made clear in Fig. 2; (*a*) shows correctly fitted gears, while (*b*) shows the possible effect of bearing wear in altering the centre distance—notice the incorrect angle of contact of the teeth.

The subject of lubrication I dealt with a few months ago. Briefly to recapitulate: "little and often" must be the motto of the projectionist whose machines have not an automatic lubrication system. In any case, the correct grade of oil, as recommended by the manufacturers, must always be used.

Several modern projectors are fitted with oil-throwers on the sprocket shafts, to prevent oil reaching the film. If a projector is not so fitted, always wipe it down frequently, particularly after oiling. Good sound reproduction is impossible with an oily film.

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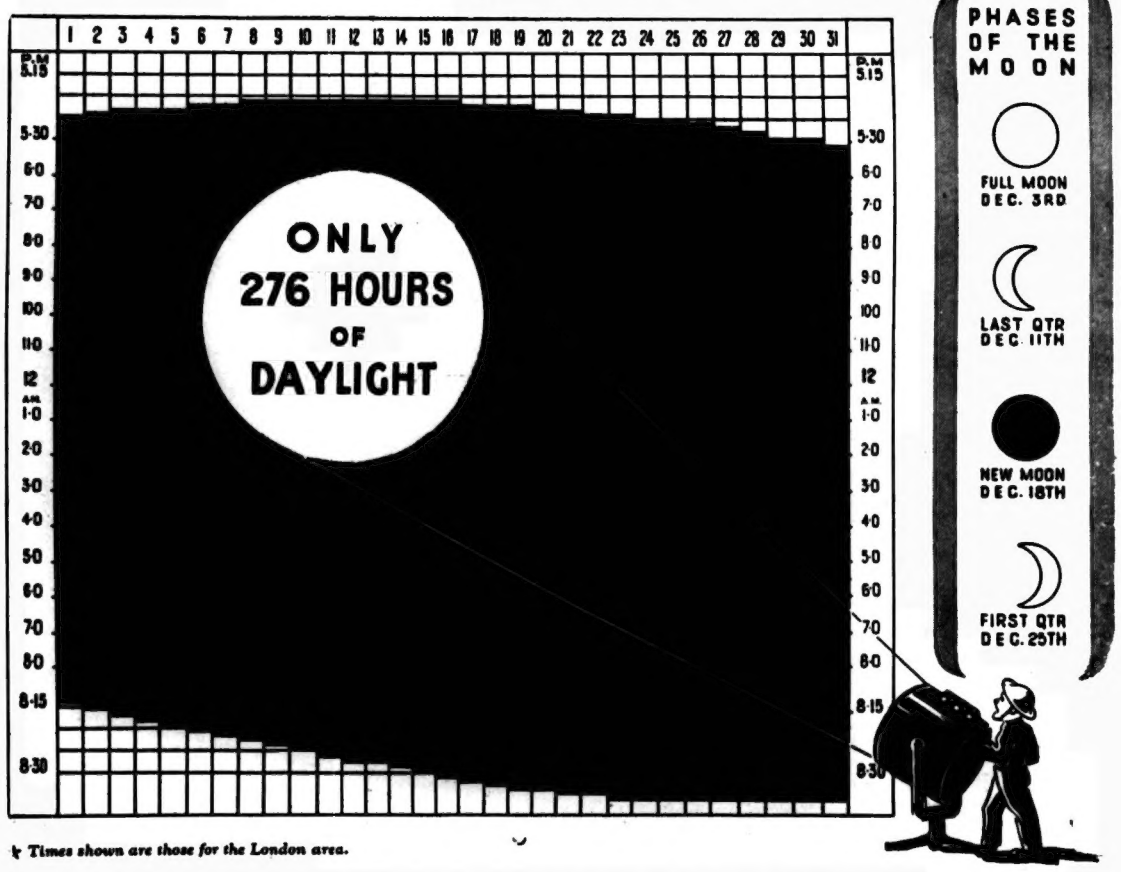

† Times shown are those for the London area.

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FOR JAN. 5 RELEASES

Compiled by A. W. Owen

"WHEN LADIES MEET" (M-G-M)

CERT. A. 9,464 ft. Reg. No. F.4654. Reviewed in KINE. November 6, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joan Crawford, Robert Taylor, Greer Garson.
ATMOSPHERE.—Romantic drama of the experiences of a young authoress who, although she writes best-sellers about love, finds she has something to learn when she allows herself to be the cornerstone of a vulgar triangle.
ORGAN.—"Softly Awakes My Heart," "Samson and Delilah," Saint-Saens, with adaptation from the vocal-piano copy and synchronisation with Muriel Brunskill recording on Columbia 3328.
NON-SYNC.—As organ, recorded on Columbia D.B.14 by Albert Sandler's Orchestra, or on Columbia 4028 by H.M. Grenadier Guards Band.

"THE TOWER OF TERROR" (Pathé)

CERT. A. 7,051 ft. Reg. No. Br. R.4569. Reviewed in KINE. October 2, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Wilfrid Lawson, Movita, Michael Rennie.
ATMOSPHERE.—Psychological thriller with a war-at-sea background, turning on the tragic dementia of a lighthouse-keeper.
ORGAN.—"Flying Dutchman" Overture (excerpts), Wagner (Hawkes), etc., with adaptation from the orchestral piano-conductor copy and synchronised with non-sync. recording detailed below.
NON-SYNC.—As organ, recorded on H.M.V. C.1870 by Symphony Orchestra.

"FALSE WITNESS" (British Lion)

CERT. U. 6,462 ft. Reg. No. F.4402. Reviewed in KINE., August 21, 1941.
PUBLICITY. One 6-sheet.
STARS.—Weaver Brothers and Elviry.
ATMOSPHERE.—Comedy-drama in small-town settings and sentimental vein, telling of the machinations of a provincial banker who uses his power and money to shield his daughter from the consequences of theft. The Hillbilly Musical Trio are featured.
ORGAN.—"Ashes of Roses," Valse Triste, Arnold (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1050 by the London Concert Orchestra.

"SINGAPORE WOMAN" (Warner)

CERT. A. 5,799 ft. Reg. No. F.4540. Reviewed in KINE. October 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Brenda Marshall, David Bruce, Virginia Field.
ATMOSPHERE.—Regeneration melodrama with a tropical background and the seamy side of life, presented in novelettish form in Society settings.
ORGAN.—"Eastwards," No. 3 of the "Four Ways" Suite, Eric Coates (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2666 by the New Light Symphony Orchestra.

"SAN ANTONIO ROSE" (General F.D.)

CERT. U. 5,716 ft. Reg. No. F.4511. Reviewed in KINE. September 11, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Jane Frazee, Robert Paige, Lon Chaney, Jun.
ATMOSPHERE.—Comedy musical of the adventures of an unemployed dance band stranded at a plantation road house.
ORGAN.—"Down South," Myddleton (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca F.3857 by Jack Hylton and his Concert Orchestra.

NEW RECORDINGS FOR NON-SYNC. LIBRARIES

BOTH H.M.V. and Columbia have issued interesting and useful explanatory lists of recordings which merit careful inspection as there are quite a number of items suitable for seasonable non-sync. presentation.

The joint lists of Decca, Brunswick and Rex contain some film theme songs and a long list of dance novelties and several useful medleys, piano, organ and orchestra.

The chief aim in presenting records in the non-sync. kinema should be contrasting items to suit all types of patrons as far as possible, kept up to date, of recognised quality and presented in a carefully studied tonal strength which will provide natural presentation, especially if vocal items are included. In many theatres I have visited the great tendency is to amplify the tonal character of the records so that they produce irritation in a sensitive patron rather than provide entertainment from a musical point of view. Incidentally, these criticisms can, in many cases, be justly atached to the film sound programme, and this fault seems to be considerably on the increase.

I recommend the following short list of records from the above:—

Decca F. 8019.—Sidney Torch, Organ. Up-to-date medley of dance tunes.
Decca. F. 7983. — Royal Artillery Band Marches of France.
Decca F. 7952 and F. 7966.—Ambrose and his Orchestra.
Rex. 10,073.—Edna Hatzfeld and Mark Strong at 2 pianos. "Memories of Offenbach" and Sunding's "Rustle of Spring."

If you have not previously included the following records in your library try the following as contrasting items to modern syncopation items:—

H.M.V. C. 2003. — "Savoy Xmas and Scottish Medleys." New Mayfair Orchestra.
H.M.V. C. 2914.—"Nights at the Ballet," No. 1. Symphony Orchestra.
H.M.V. D.B. 2195.—"Merry Wives of Windsor" (Nicolair). B.B.C. Symphony Orchestra.
Columbia DX. 573. — "The Arcadians" Overture. "The Mousme" Overture. Theatre Orchestra.
Columbia DX. 454.—Symphonic Rhapsody on the songs "I Pitch My Lonely Caravan," "Bird Songs at Eventide," etc. Eric Coates and his Symphonic Orchestra.
H.M.V. A. 9036.—"Plymouth Hoe" Overture, Ansell. Light Symphony Orchestra.

A. W. O.

The circuit manager was visiting an operating room where there was a projectionette, recently trained. He wanted to see whether she was efficient, and snapped: "Thread up." The lady operator misheard him and replied: "Not at all, sir. I like the job."

Officers and men from the "Ark Royal" and Royal Naval barracks, with Pat Reed, Odeon, Portsmouth, whose guests they were for the premiere of IN THE NAVY, G.F.D.

SHOWMANSHIP IN WAR TIME

We are compelled by shortage of space, to hold this feature over until next week's issue

Front of the house treatment at the Plaza, Chichester, for 49TH PARALLEL, pre-release presentation

OUR ROAMING REPRESENTATIVE says

KINE. on Parade

WHEN paper and other publicity materials were unrestricted it was comparatively rare to come across extracts from our display pages used as theatre advertisements, though some of the more artistic star portraits were framed and hung in foyers. War time finds pieces from the renters' display advertisements on many a vestibule notice-board, and (if we may say so with due modesty) very well they usually look.

I noticed several double-page spreads in the entrance to the Harlesden Odeon announcing "Moon Over Miami" (20th-Fox), "Aloma of the South Seas" (Paramount), and "49th Parallel" (G.F.D.).

Louis Gower, of the Kensal Rise Odeon, is not content just to cut out the pages and pin them up, but exercises his artistic talents with scissors and paste, and has produced some very attractive composite results to grace his entrance. Those fixed over the exit doors, where they catch the eyes of patrons leaving the hall, are specially illuminated by concealed bulbs so that they cannot be overlooked.

Brixton Astoria is another hall where personality is applied to this business. Manager Edward Ball has in Claud Herold, his assistant, a man with experience of West End store publicity and display, an artistic eye and hand, and apparently considerable patience. Mr. Herold snips out the most pleasing parts of our advertisement pages, fixes them on sheets of black or coloured paper (chosen to suit the theme), and adds individual embellishments with paintbrush, glitter powder or tinsel to produce unusual, eye-catching panels which are framed around the vestibule. He showed me some excellent schemes for "49th Parallel" (G.F.D.), in which he had dramatically emphasised the connection between the title and the U.S.A. frontier to which it relates; "Skylark" (Paramount) and "Moon Over Miami" (20th-Fox), all different in treatment and subtly indicating the character of the film.

As a tailpiece to the foregoing should be added the facetious suggestion by Vincent J. H. Wareing, of the Picardy, Harlesden, that an exhibitor might very well paper the front of his hall with complete issues of the KINE. to save paint and attract attention!

Independent with Initiative

VINCENT WAREING, of the Picardy, Harlesden, continues his demonstration of how the small exhibitor can meet competition effectively by the exercise of common sense, energy and an eye for the main chance

When I called on him recently workmen were busy painting the front and the shallow vestibule of the hall.

He has a suspicion that the threatened poster restriction is not quite so bad as some people think, and believes he has found a loophole in the official Order. When the evil day arrives, however, he will be ready with a novel plan. He proposes to take space in the local paper for a display advert., and to get the printers to let him have a number of "pulls" of this. These he will have made up for display in frames around the hall, thus obtaining professional-looking announcements at low cost and "within the meaning of the Act."

In view of the working-class character of the district Mr. Wareing expected to do first-rate business with "A Day in Soviet Russia," and was surprised that this did not come up to expectations. He suspects that if the film had been a war picture showing our brave Allies busy smiting the Hun the public would have rolled up in droves.

However, his box-office had to work overtime with a pair of old Ernie Lotinga pictures, "Josser in the Army" and "in the Navy," possibly because the star is still presenting his act on the music halls and is popular locally.

The public's liking for war (except in Wiliesden, of course!) is shown by the good returns earned with "Port Arthur," a Columbia picture featuring Dannielle Darrieux and Anton Walbrook, in which the highlight was a reconstruction of the Russo-Japanese war of the early part of this century.

Woman Exhibitor

OR should it be "Lady Exhibitor?" I leave "Screencomber" to decide (if he can see the difference). Anyway, the lady in question is Mrs. J. Badger (*née* Schult), who reopened the Stockwell Ritz last May after a series of earlier attempts to get it working again after unwelcome attentions from the aerial maniacs.

Mrs. Badger is well known in the business, for she was with Jimmy Squier in the days of the Globe Film Company, and spent many years on the renting side before taking over her present theatre and the New Royalty, Brixton Hill, 16 years ago. She also claims to have put RCA on the London map, having sold every talkie set of that brand to metropolitan exhibitors, to whom she was already well known through her renting activities.

The New Royalty is no longer in commission, but Mrs. Badger has got Stockwell going, and is keeping it active despite decrease in the local population for obvious reasons.

Pumpkins for Auction

MRS. WINSTON CHURCHILL'S Red Cross for Russia Fund has benefited to the extent of £5, thanks to the initiative of two gardeners and G. M. S. Dennyss, the manager of the Odeon, Newton Abbot.

At the final showing of "Pimpernel Smith," D. R. Booker, F.A.I., offered for sale at auction two marrows which Mr. Dennyss had received from two local residents.

Introducing Mr. Booker to the large audience in the luxury kinema, Mr. Dennyss urged the need for large bids in view of the cause to which the money realised would go.

The marrows were then put up for auction, sold, and immediately given back by the buyers for re-auction. They were sold five times in this way, and finally presented by the last purchaser to the Newton Abbot hospital.

With contributions from a collecting box, the total raised was £4 10s. 4d., and Mr. Dennyss has forwarded a cheque for £5 to Mrs. Churchill, having, with his usual generosity, contributed the difference of 9s. 8d. himself.

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